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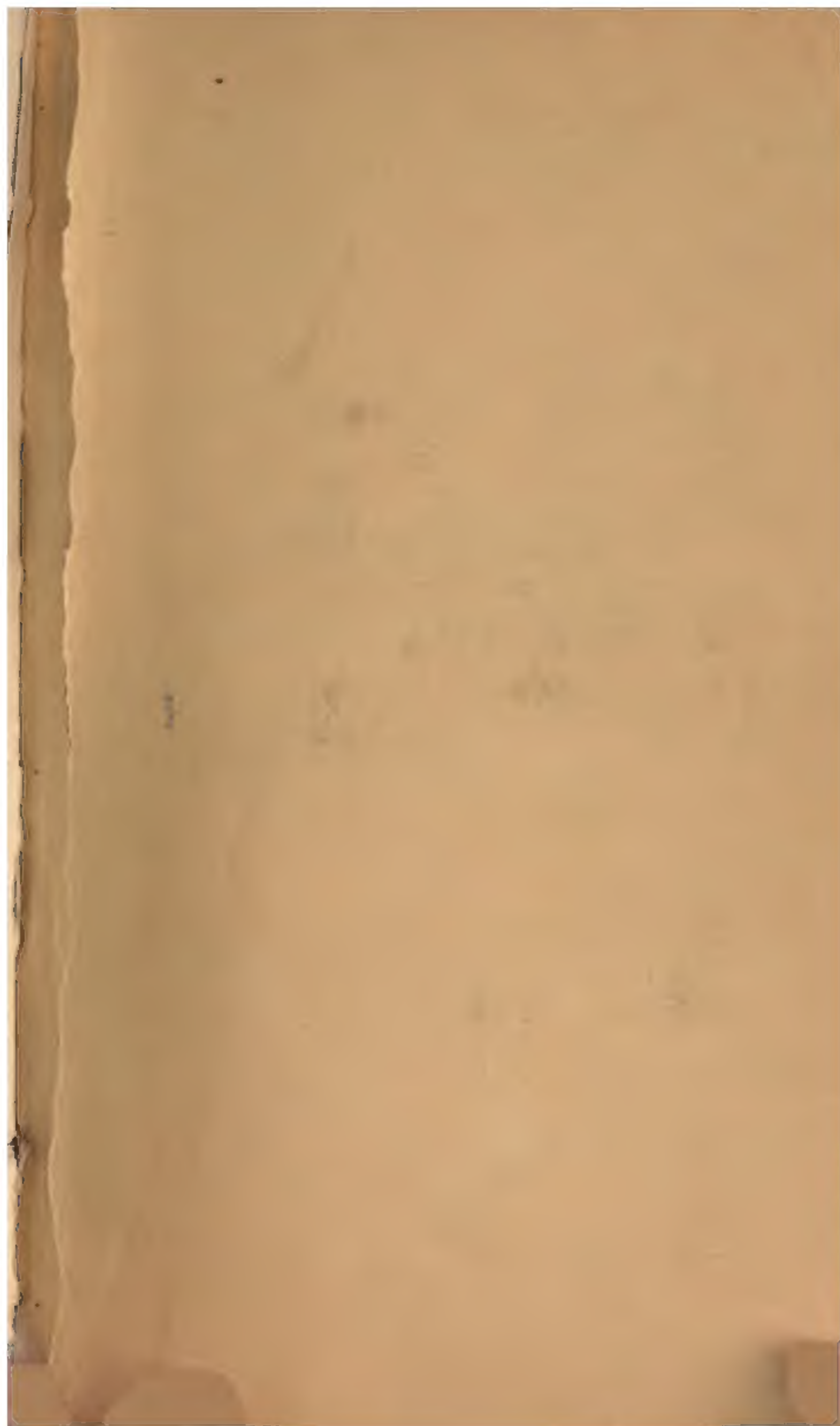
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# SOPHOCLES

THE PLAYS AND FRAGMENTS.

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PART I.

THE OEDIPUS TYRANNUS.

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# SOPHOCLES

## THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND  
TRANSLATION IN ENGLISH PROSE,

BY

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HON. D.C.L. OXON.: HON. LL.D. EDINBURGH, HARVARD, DUBLIN, AND GLASGOW:  
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PART I.

THE OEDIPUS TYRANNUS.

*EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS.*

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1893

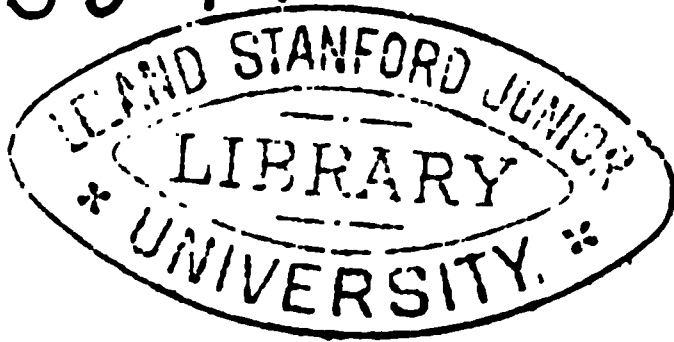
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## PREFACE TO THE SECOND EDITION.

**I**N preparing a second edition of this volume, I have profited by several criticisms with which the work has been favoured, and by various other contributions to the study of Sophocles which have come into my hands since 1883. The modification of detail which is chiefly noticeable in the present edition is the substitution of English for Latin as the language of the critical notes on the text. Without having altered the opinion which I formerly expressed, that Latin possesses unequalled merits for this purpose, I had been led to feel that a combination of Latin critical notes with an English commentary on the same page suffered from a certain want of unity and harmony. There seemed to be also a practical objection, viz., that some readers were harassed by the change of mental attitude involved in turning from a Latin to an English note on the same passage. The intrinsic superiority of Latin as a vehicle of textual criticism could hardly be deemed to outweigh these disadvantages; and it is by this consideration that my choice has now been decided.

The Autotype Facsimile of the Laurentian MS. of Sophocles, published in 1885 by the Society for the Promotion of Hellenic Studies, is by far the most important boon ever conferred on students of the text. A possessor of this perfectly executed and durable photograph commands an aid of indefinitely greater value than the most minute and most exact collation; so far, indeed, as the purposes of textual criticism are concerned, he has the



manuscript itself before him. I have used the facsimile in carefully verifying the report of the Laurentian readings given in my first edition, and on a few points have been enabled to supplement it, or to render it more precise. In this connection I may briefly advert to another point of detail which distinguishes the present re-issue. Some of my friendly critics in Germany have observed that those MSS. which are later than the Laurentian, and which are all more or less signally inferior to it, were reported in my first edition with a superfluous fulness, which somewhat encumbered the critical apparatus, and also tended to obscure the leading facts. The view which, for a long period of time, has been steadily gaining ground in Germany is that, whether the Laurentian MS. is or is not actually the sole source of all the other MSS. of Sophocles now extant, at least the cases are very rare in which any correction of the Laurentian by another MS. is of a higher order than could have been furnished by a grammarian's conjecture. The difficulties in the way of supposing the Laurentian to be, in fact, the unique source still seem to me very considerable. But the experience gradually gained in the progress of this work has impressed me, more and more, with the truth of the other proposition just noticed,—viz., that the positive worth of the corrections supplied by the other MSS. is no greater than it easily might have been if the Laurentian were their common parent. Forty years have passed since Cobet first maintained that the Laurentian is the MS. from which all the rest have been immediately or indirectly transcribed; and, though I cannot share the confidence with which that view has since been defended by such scholars as Dindorf and Moriz Seyffert, I can now comprehend it, at least, better than formerly. Be our view of the genealogical facts what it

may, it cannot be questioned that, in critical notes on the text of Sophocles, the paramount significance of the Laurentian MS. must be brought into clear and bold relief. Dindorf effects this by referring to the later MSS. under the generic name of 'apographa.' Mekler, in the 6th Teubner edition of Dindorf's text (1885) uses the letter 'r' to denote 'lectio e recentiorum librorum consensu aut uno alterove ducta.' This symbol, 'r,' has been adopted by me in the critical notes of this edition to denote 'one or more of the MSS. other than the Laurentian'; but it is used only in those cases where a more specific statement was unnecessary. By thus combining the use of a general symbol with occasional recourse to more particular statement, I have sought to exhibit the relative importance of the documents in a just perspective, without any undue sacrifice of precision.

The commentary, as it is now set forth, will furnish sufficient evidence of the desire which I have felt to profit by any criticism which has convinced my own judgment, and to express gratitude for such criticism in the most practical form. Among my foreign reviewers, mention is due to Professor Wecklein, and to Dr Kaibel, the editor of the *Epigrammata Graeca*. To the latter I am indebted for calling my attention to epigraphic evidence of the 5th and 4th centuries B.C. in regard to the Attic orthography of certain words. The *Grammatik der Attischen Inschriften*, by Professor Meisterhans (1885), is an excellent hand-book of reference on this subject<sup>1</sup>. Among English critics, I owe grateful acknowledgments to the authors

<sup>1</sup> In v. 68 I should have given *ἡύρισκον*, not *εὖρισκον*, had I then known the evidence collected by Meisterhans from Attic inscriptions of the 5th and 4th centuries B.C. for the temporal augment in the historical tenses of verbs beginning with *eu*. Following that evidence, I have given *ἡύρηκ'* in 546 and *ἡύρησθαι* in 1050.

of unsigned reviews in several journals, as well as to some eminent scholars whom I am permitted to thank by name,—Professor Butcher,—whose examination of this work, in the *Fortnightly Review*, has been to me an exceptionally valuable source alike of instruction and of stimulus,—Professor Tyrrell, Mr A. Sidgwick, and Mr R. Whitelaw. The criticisms of Mr Whitelaw occupy a large space in the Transactions of the Cambridge Philological Society for 1886. Although I have not always been able to agree with his views, I have been indebted to them for amendments on some points, and have never differed from them without careful consideration; nor has anything given me more pleasure in connection with this book than the very kind and generous manner in which he has referred to it.

I must once again express my best thanks to the Managers and staff of the Cambridge University Press.

THE COLLEGE, GLASGOW,  
*November, 1887.*



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## INTRODUCTION.

§ 1. THE *Oedipus Tyrannus* is in one sense the masterpiece of Attic Tragedy. No other shows an equal degree of art in the development of the plot, and this excellence depends on the powerful and subtle drawing of the characters. Modern drama, where minor parts can be multiplied and scene changed at will, can more easily divorce the two kinds of merit. Some of Voltaire's plays, for instance, not first-rate in other ways, are models of ingenious construction. The conditions of the Greek stage left less room for such a result. In the *Oedipus Tyrannus* the highest constructive skill is seen to be intimately and necessarily allied with the vivid delineation of a few persons.

Here it is peculiarly interesting to recover, so far as we can, the form in which the story of Oedipus came to Sophocles; to remark what he has altered or added; and to see how the same subject has been handled by other dramatists.

• The essence of the myth is the son slaying his unknown father, and thereby fulfilling a decree of fate. The subsequent marriage, if not an original part of the story, seems to have been an early addition. The central ideas are, (1) the irresistible power of destiny, and (2) the sacredness of the primary natural ties, as measured by the horror of an unconscious sin against it. The direct and simple form in which these ideas are embodied gives the legend an impress of high antiquity. This might be illustrated by a comparison with the story of Sohrab and Rustum as told in Mr Matthew Arnold's beautiful poem. The slaying of the unknown son by the father is there surrounded with a pathos and a chivalrous tenderness which have no counterpart in the grim simplicity of the Oedipus myth, as it appears in its earliest known shape.

§ 2. The *Iliad*, which knows the war of Polyneices and his allies against Thebes (4. 378), once glances at the tale of Oedipus—where Mecisteus, father of Euryalus, is said to have visited Thebes in order to attend the funeral games which were celebrated after the death of Oedipus (23. 679 f):—

ὅς ποτε Θήβασδ' ἦλθε δεδουπότος Οἰδιπόδαο  
εἰς τάφον,—

—‘who came to Thebes of yore, when Oedipus had fallen, to his burying.’

The word δεδουπότος plainly refers to a violent death in fight, or at the hand of an assassin; it would not be in accord with the tone of epic language to understand it as a figurative phrase for a sudden fall from greatness. But more than this the *Iliad* does not tell. The poet of the 23rd book imagines Oedipus as having died by violence, and received burial at Thebes, in the generation before the Trojan war.

The *Nekyia* in the *Odyssey* gives the earliest sketch of an integral story (11. 271 ff.):—

Μητέρα τ' Οἰδιπόδαο ἶδον, καλὴν Ἐπικάστην,  
ἣ μέγα ἔργον ἔρεξευ αἰδρεΐησι νόοιο  
γημαμένη ᾧ υἱεῖ· ὁ δ' ὄν πατέρ' ἐξεναρίζας  
γῆμεν· ἄφαρ δ' ἀνάπυστα θεοὶ θέσαν ἀνθρώποισιν.  
ἄλλ' ὁ μὲν ἐν Θήβῃ πολυηράτῳ ἄλγεα πάσχων  
Καδμείων ἥνασσε θεῶν ὀλοὰς διὰ βουλὰς·  
ἣ δ' ἔβη εἰς Ἀΐδαο πυλάρταο κρατεροῖο,  
ἄψαμένη βρόχον αἰπὺν ἀφ' ὑψηλοῖο μελάθρου,  
ᾧ ἄχεϊ σχομένη· τῷ δ' ἄλγεα κάλλιπ' ὀπίσσω  
πολλὰ μάλ', ὅσσα τε μητρὸς Ἐρινίης ἐκτελέουσιν.

‘And I saw the mother of Oedipodes, fair Epicastè, who wrought a dread deed with unwitting mind, in that she wedded her son; but he had slain his father ere he wedded her; and presently the gods made these things known among men. Yet he still ruled over the Cadmeans in lovely Thebes, suffering anguish by the dire counsels of the gods; but she went to the house of Hades, the strong warder, when she had fastened a noose on high from the roof-beam, possessed by her pain; and to him she bequeathed sorrows full many, even all that a mother's Avengers bring to pass.’



With regard to this outline in the *Odyssey*, it is to be noted that it ignores (a) the deliverance of Thebes from the Sphinx—though this may be implied in the marriage with Epicastè: (b) the self-blinding of Oedipus: (c) the expulsion of Oedipus from Thebes—herein agreeing with the indication in the *Iliad*. It further seems to exclude the notion of Epicastè having borne children to Oedipus, since the discovery followed ‘presently’ on the union,—unless, indeed, by ἄφαρ the poet merely meant ‘suddenly.’

§ 3. Lost poems of Hesiod may have touched on the story of Oedipus; but in his extant work there is only a passing reference to the war at Thebes (between Polyneices and Eteocles), in which heroes fell, ‘fighting for the flocks of Oedipus.’ Hesiod knows the Sphinx as the daughter of Echidna and as the pest of Thebes<sup>1</sup>. Other epic versions.

But the story of Oedipus was fully treated in some of those lost epics which dealt with the Theban cycle of myths. One of these was the ‘*Oedipodeia*,’ *Οἰδιπόδεια* (ἔπη). According to this, the four children of Oedipus were not borne by Iocasta, but by a second wife, Euryganeia. Pausanias, who follows this account, does not know the author of the poem<sup>2</sup>. It will be observed that this epic agrees with the *Odyssey* in not making Iocasta bear issue to Oedipus. It is by Attic writers, so far as we know, that she was first described as doing so. Poets or logographers who desired to preserve the favour of Dorians had a reason for avoiding that version. There were houses which traced their line from the children of Oedipus,—as Theron, tyrant of Acragas, claimed descent from Thersandros, son of Polyneices<sup>3</sup>. To represent these children as the offspring of an incestuous

<sup>1</sup> Hes. *Op.* 162: war slew the heroes, τοὺς μὲν ἐφ’ ἐπταπύλῳ Θηβῶν.. μαρναμένους μῆλων ἔνεκ’ Οἰδιπόδαο. The Sphinx: *Theog.* 326, ἡ δ’ (Echidna) ἄρα Φίη’ ὅλην τέκε, Καδμείουσιν βλεθρον. The hill near Thebes on which the Sphinx sat was called Φίκειον ὄρος. References in lost Hesiodic poems: schol. on *Il.* 13. 680.

<sup>2</sup> He speaks merely of ὁ τὰ ἔπη ποιήσας δ’ Οἰδιπόδεια ὀνομάζουσι (9. 5. 11). But the inscription known as the ‘marble Borgianum’ refers it to Cinaethon, a Lacedaemonian poet who treated epically the Dorian family legends, and who is said to have flourished about 775 B.C. Pausanias, however, who quotes Cinaethon on several points of genealogy, certainly did not regard the *Oedipodeia* as his work.

<sup>3</sup> Pind. *Ol.* 2. 35.

union would have been to declare the stream polluted at its source.

We learn from Proclus that in the epic called the *Cyprian Lays* (Κύπρια), which included the preparations for the Trojan war, Nestor related 'the story of Oedipus' (τα περὶ Οἰδίπου) in the course of a digression (ἐν παρεκβύσει) which comprised also the madness of Heracles, as well as the story of Theseus and Ariadne. This was probably one of the sources used by the Attic dramatists. Another source, doubtless more fertile in detail, was the epic entitled the *Thebaid* (Θηβαίς), and now usually designated as the 'Cyclic Thebaid,' to distinguish it from a later epic of the same name by Antimachus of Colophon, the contemporary of Euripides. Only about 20 verses remain from it<sup>1</sup>. The chief fragment relates to the curse pronounced by Oedipus on his sons. They had broken his strict command by setting on his table the wine-cups (ἐκπώματα) used by Laius; and he invoked a curse upon them:—

αἶψα δὲ παισὶν ἑοῖσι μετ' ἀμφοτέροισιν ἐπαρὰς  
ἀργαλέας ἤρατο· θεὸν δ' οὐ λάνθαν' Ἑρινῦν·  
ὥς οὗ οἱ πατρώϊ' ἐννεΐη φιλότητος  
δάσσαντ', ἀμφοτέροισι δ' ἔοι πολέμος τε μάχαι τε.

'And straightway, while his two sons were by, he uttered dire curses, —and the Avenging goddess failed not to hear them,—that they should divide their heritage in no kindly spirit, but that war and strife should be ever between them.'

This *Thebaid*—tracing the operation of a curse through the whole history of the house—must have had an important share in moulding the conception of the Aeschylean trilogy

ndar.

§ 4. Pindar touches on the story of Oedipus in *Ol.* 2. 42 ff. Destiny has often brought evil fortune after good,—

εἰς οὐπερ ἔκτεινε Λαῖον μόριμος υἱὸς  
συναντόμενος, ἐν δὲ Πυθῶνι χρησθέν  
παλαίφατον τελεσσεν·  
ἰδοῖσα δ' ὄξεϊ Ἑρινὸς  
ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήιον—

<sup>1</sup> See the Didot ed. of the Cyclic fragments, p. 587.

\*—from the day when his doomed son met Laius and killed him, and accomplished the word given aforetime at Pytho. But the swift Erinyes beheld it, and slew his warlike sons, each by the other's sword.'

Here the Fury is represented as destroying the sons in direct retribution for the parricide, not in answer to the imprecation of Oedipus. A fragment of Pindar alludes to the riddle of the Sphinx, and he uses 'the wisdom of Oedipus' to denote counsel wrapped in dark sayings,—since the skill which solves riddling speech can weave it<sup>1</sup>.

§ 5. The logographers could not omit the story of Oedipus The logographers. in a systematic treatment of the Theban myths. Hellanicus of Mitylene (circ. 450 B.C.) is mentioned by the Scholiast on the *Phoenissae* (61) as agreeing with Euripides in regard to the self-blinding of Oedipus<sup>2</sup>. The contemporary Pherecydes of Leros (usually called 'Athenian' since Athens was his home) treated the legends of Thebes in the fifth of ten books forming a comprehensive survey of Greek tradition<sup>3</sup>. According to him, Iocasta bore two sons to Oedipus, who were slain by the Minyae: but, as in the *Oedipodeia*, his second wife Euryganeia bore Eteocles and Polyneices, Antigone and Ismene. This seems to be the earliest known version which ascribes issue to the marriage of Iocasta with Oedipus.

§ 6. However incomplete this sketch may be relatively to The dramatists. the materials which existed in the early part of the fifth century B.C., it may at least serve to suggest the general conditions under which Tragedy entered on the treatment of the subject. The story of Oedipus, defined in its main features by a tradition older than the *Odyssey*, had been elaborated in the epics of later poets and the prose of chroniclers. There were versions differing in detail, and allowing scope for selection. While the great outlines

<sup>1</sup> Pind. fr. 62 αἰνύμενα παρθένου | ἐξ ἀγνῶν γυνάων: *Pyth.* 4. 263 τὰν Οἰδιπόδα σοφίαν. Pindar's elder contemporary Corinna had sung of Oedipus as delivering Thebes not only from the Sphinx but also from τὴν Τεορησσίαν ἀλώμενα—a tax from the Boeotian village of Teumessus: but we hear no more of this less formidable pest. (Bergk, *Poet. Lyr.* p. 949.)

<sup>2</sup> Muller, *Frag. Histor.* 1. 85.

<sup>3</sup> Muller, *ib.* 1. 48.

were constant, minor circumstances might be adapted to the dramatist's chosen view.

Aeschylus, Sophocles, and Euripides agree in a trait which does not belong to any extant version before theirs. Iocasta, not Euryganeia, is the mother of Eteocles and Polyneices, Antigone and Ismene. They agree also in connecting the doom of the two brothers with a curse pronounced by Oedipus. Neither the scanty fragments<sup>1</sup> which alone represent the *Oedipus* of Euripides, nor the hints in the *Phoenissae*, enable us to determine the distinctive features of his treatment. With regard to Aeschylus, though our knowledge is very meagre, it suffices at least to show the broad difference between his plan and that of Sophocles.

Aeschylus. Aeschylus treated the story of Oedipus as he treated the story of Agamemnon. Oedipus became the foremost figure of a trilogy which traced the action of an inherited curse in the house of Labdacus, even as the Oresteia traced the action of such a curse in the house of Pelops. That trilogy consisted of the *Laïus*, the *Oedipus*, and the extant *Seven against Thebes*; the satyric drama being the *Sphinx*. From the *Laïus* only a few

<sup>1</sup> Nauck *Eur. Fragm.* 544—561, to which Unger adds Soph. *fr. incert.* 663, Meineke *adespota* 107, 309, others *adesp.* 6. Almost all the verses are commonplaces. From fr. 546, 547 I should conjecture that the Creon of Eur. defended himself against a charge of treason in a passage parallel with Soph. *O. T.* 583—615. One fragment of two lines is curious (545): ἡμεῖς δὲ Πολυβου παῖδ' ἐρείσαντες πέδῳ | ἐξοματοῦμεν καὶ διόλλιμεν κόρας. Quoting these, the Schol. on Eur. *Ph.* 61 says: ἐν δὲ τῷ Οἰδίποδι οἱ Λαῖοι θεράποντες ἐτύφλωσαν αὐτόν. This would seem to mean that, after the discovery, the old retainers of Laïus blinded Oedipus—for the Schol. is commenting on the verse which says that he was blinded by *himself*. But the tragic force of the incident depends wholly on its being the king's own frantic act. I incline to suspect some error on the Scholiast's part, which a knowledge of the context might possibly have disclosed.

From the prologue of the *Phoenissae* it appears that Eur. imagined Oedipus to have been found on Cithaeron by the ἵπποβοῦκοι of Polybus, and taken by them to the latter's wife. The Iocasta of Eur. herself relates in that play how, when the sons of Oed. grew up, they held him a prisoner in the palace at Thebes—that the disgrace might be hidden from men's eyes. It was then that he pronounced a curse upon them. When they have fallen, fighting for the throne, Iocasta kills herself over their bodies, and Creon then expels Oedipus from Thebes. The mutilated *ὑπόθεσις* to the *Phoenissae* does not warrant us in supposing that the *Oenomaus* and *Chrysippus* of Eur., the latter containing the curse of Pelops on Laïus—formed a trilogy with his *Oedipus*.



words remain ; from the *Oedipus*, three verses ; but some general idea of the *Oedipus* may be gathered from a passage in the *Seven against Thebes* (772-791). Oedipus had been pictured by Aeschylus, as he is pictured by Sophocles, at the height of fame and power. He who had delivered Thebes from 'the devouring pest' (τὰν ἀρπαξάνδραν κῆρα) was admired by all Thebans as the first of men. 'But when, hapless one, he came to knowledge of his ill-starred marriage, impatient of his pain, with frenzied heart he wrought a twofold ill': he blinded himself, and called down on his sons this curse, that one day they should divide their heritage with the sword. 'And now I tremble lest the swift Erinnys bring it to pass.'

Hence we see that the *Oedipus* of Aeschylus included the imprecation of Oedipus upon his sons. This was essential to the poet's main purpose, which was to exhibit the continuous action of the Erinnys in the house. Similarly the *Laïus* doubtless included the curse called down on Laïus by Pelops, when bereft by him of his son Chrysippus. The true climax of the Aeschylean *Oedipus* would thus have consisted, not in the discovery alone, but in the discovery followed by the curse. And we may safely infer that the process of discovery indicated in the *Seven against Thebes* by the words ἐπεὶ δ' ἀρτίφρων | ἐγένετο...γάμων (778) was not comparable with that in the play of Sophocles. It was probably much more abrupt, and due to some of those more mechanical devices which were ordinarily employed to bring about a 'recognition' on the stage. The *Oedipus* of Aeschylus, however brilliant, was only a link in a chain which derived its essential unity from 'the mindful Erinnys.'

§ 7. The *Oedipus Tyrannus* of Sophocles was not part of a Sophocles. trilogy, but a work complete in itself. The proper climax of such a work was the discovery, considered in its immediate effects, not in its ulterior consequences. Here the constructive art of the dramatist would be successful in proportion as the discovery was naturally prepared, approached by a process of rising interest, and attended in the moment of fulfilment with the most astounding reversal of a previous situation. In regard to the structure of the plot, this is what Sophocles has achieved. Before

Original  
features of  
his plot.

giving an analysis of his plot, we must notice two features of it which are due to his own invention.

(1) According to previous accounts, the infant Oedipus, when exposed on Mount Cithaeron, had been found by herdsmen, and reared either in Southern Boeotia, or at Sicyon, a place associated with the worship of the Eumenides. Sophocles makes the Theban herd of Laïus give the babe to the herd of Polybus, king of Corinth, who rears it as his own. Thus are prepared the two convergent threads of evidence which meet in the final discovery. And thus, too, the belief of Oedipus concerning his own parentage becomes to him a source, first of anxiety, then of dread, then of hope—in contrast, at successive moments, with that reality which the spectators know.

(2) The only verses remaining from the *Oedipus* of Aeschylus show that in that drama Oedipus encountered and slew Laïus at a meeting of three roads near Potniae, a place in Boeotia, on the road leading from Thebes to Plataea. At the ruins of this place Pausanias saw 'a grove of Demeter and Persephone'. It appears to have been sacred also to those other and more terrible goddesses who shared with these the epithet of *πότνιαι*,—the Eumenides (*ποτνιαῖδες θεαί*, Eur. *Or* 318). For the purpose of Aeschylus, no choice of a scene could have been more fitting. The father and son, doomed by the curse in their house, are brought together at a spot sacred to the Erinnyes:—

ἐπῆμεν τῆς ὁδοῦ τροχήλατον  
σχιστῆς κελείθου τρίοδον, ἔνθα συμβολὰς  
τριῶν κελεύθων Ποτνιαδῶν ἡμείβομεν<sup>1</sup>.

'We were coming in our journey to the spot from which three high-roads part, where we must pass by the junction of triple ways at Potniae.'

But for Sophocles this local fitness did not exist. For him, the supernatural agency which dominates the drama is not that of the Furies, but of Apollo. He transfers the scene of the encounter from the 'three roads' at Potniae to the 'three roads' near Daulia<sup>2</sup> in Phocis. The 'branching ways' of Potniae can no

<sup>1</sup> ἄλλοις Δήμητρος καὶ Κόρη, 9. 8. 1.

<sup>2</sup> Aesch. fr. 167 (Nauck).

<sup>3</sup> *Daulis* was the Homeric form of the name, *Daulia* the post-homeric (Strabo 9. 423).

longer be traced. But in the Phocian pass a visitor can still feel how the aspect of nature is in unison with the deed of which Sophocles has made it the theatre<sup>1</sup>. This change of locality has something more than the significance of a detail. It symbolises the removal of the action from the control of the dark Avenging Powers to a region within the influence of that Delphian god who is able to disclose and to punish impurity, but who will also give final rest to the wanderer, final absolution to the weary mourner of unconscious sin.

§ 8. The events which had preceded the action of the *Oedipus Tyrannus* are not set forth, after the fashion of Euripides, in a formal prologue. They have to be gathered from incidental hints in the play itself. It is an indispensable aid to the full comprehension of the drama that we should first connect these hints into a brief narrative of its antecedents as imagined by Sophocles.

Laius, king of Thebes, being childless, asked the oracle of Apollo at Delphi whether it was fated that a son should be born to him. The answer was, 'I will give thee a son, but it is doomed that thou leave the sunlight by the hands of thy child: for thus hath spoken Zeus, son of Cronus, moved by the dread curse of Pelops, whose own son (Chrysippus) thou didst snatch from him; and he prayed all this for thee.' When a son was indeed born to Laius of Iocasta his wife, three days after the birth he caused it to be exposed in the wilds of Mount Cithaeron. An iron pin was driven through the feet of the babe, fastening them together—that, if perchance it should live to be found by a stranger, he might have the less mind to rear a child so maimed; from which maiming the child was afterwards called *Oedipus*<sup>2</sup>.

The man chosen to expose the babe received it from the hands of the mother, Iocasta herself, with the charge to destroy it. This man was a slave born in the house of Laius, and so belonging to the class of slaves whom their masters usually treated with most confidence. He was employed in tending the flocks

<sup>1</sup> See the note on verse 733.

<sup>2</sup> The incident of the pierced feet was evidently invented to explain the name *Οἰδίπους* ('Swellfoot,' as Shelley renders it). In v. 397 ὁ μηδὲν εἶδως Οἰδίπους suggests a play on *οἶδα*.



of Laius on Mount Cithaeron, where they were pastured during the half-year from March to September.

In the glens of Cithaeron he had consorted with another herdsman, servant to Polybus, king of Corinth. Seized with pity for the babe, the Theban gave it to this herdsman of Polybus, who took it to Corinth. Polybus and his wife Metropè were childless. They reared the child as their own; the Corinthians regarded him as heir to the throne; and he grew to a man's estate without doubting that he was the true son of the Corinthian king and queen.

But one day it chanced that at a feast a man heated with wine threw out a word which sank into the young prince's mind; he questioned the king and queen, whose resentment of the taunt comforted him; yet he felt that a whisper was creeping abroad; and he resolved to ask the truth from Apollo himself at Delphi. Apollo gave him no answer to the question touching his parentage, but told him these things—that he was doomed to slay his father, and to defile his mother's bed.

He turned away from Delphi with the resolve never again to see his home in Corinth; and took the road which leads eastward through Phocis to Boeotia.

At that moment Laius was on his way from Thebes to Delphi, where he wished to consult the oracle. He was not escorted by the usual armed following of a king, but only by four attendants. The party of five met Oedipus at a narrow place near the 'Branching Roads' in Phocis; a quarrel occurred; and Oedipus slew Laius, with three of his four attendants. The fourth escaped, and fled to Thebes with the tale that *a band of robbers* had fallen upon their company. This sole survivor was the very man who, long years before, had been charged by Laius and Iocasta to expose their infant son on Cithaeron.

The Thebans vainly endeavoured to find some clue to the murderer of Laius. But, soon after his death, their attention was distracted by a new trouble. The goddess Hera—hostile to Thebes as the city of her rival Semele—sent the Sphinx to afflict it,—a monster with the face of a maiden and the body of a winged lion; who sat on a hill near Thebes (the *Φίκετον ὄρος*), and chanted a riddle. 'What is the creature which is two-footed,

three-footed, and four-footed; and weakest when it has most feet?' Every failure to find the answer cost the Thebans a life. Hope was deserting them; even the seer Teiresias had no help to give; when the wandering stranger, Oedipus, arrived. He solved the enigma by the word *man*: the Sphinx hurled herself from a rock; and the grateful Thebans gave the vacant throne to their deliverer as a free gift. At the same time he married Iocasta, the widow of Laius, and sister of Creon son of Menoeceus.

The sole survivor from the slaughter of Laius and his company was at Thebes when the young stranger Oedipus ascended the throne. The man presently sought an audience of the queen Iocasta, knelt to her, and, touching her hand in earnest supplication, entreated that he might be sent to his old occupation of tending flocks in far-off pastures. It seemed a small thing for so old and faithful a servant to ask; and it was readily granted.

An interval of about sixteen years may be assumed between these events and the moment at which the *Oedipus Tyrannus* opens. Iocasta has borne four children to Oedipus: Eteocles, Polyneices, Antigone, Ismene. Touches in the closing scene of the play forbid us to suppose that the poet imagines the daughters as much above the age of thirteen and twelve respectively. Oedipus has become thoroughly established as the great king, the first of men, to whose wisdom Thebans turn in every trouble.

And now a great calamity has visited them. A blight is upon the fruits of the earth; cattle are perishing in the pastures; the increase of the womb is denied; and a fiery pestilence is ravaging the town. While the fumes of incense are rising to the gods from every altar, and cries of anguish fill the air, a body of suppliants—aged priests, youths, and children—present themselves before the wise king. He, if any mortal, can help them. It is here that the action opens.

§ 9. The drama falls into six main divisions or chapters. The following analysis exhibits in outline the mechanism of the plot, which deserves study.

Analysis of  
the plot.

I. *Prologue*: 1—150. Oedipus appears as the great prince whom the Thebans rank second only to the gods. He pledges

himself to relieve his afflicted people by seeking the murderer of Laius.

*Parodos*: 151—215. The Chorus bewail the pestilence and invoke the gods.

II. *First Episode*: 216—462. Oedipus publicly invokes a solemn curse upon the unknown murderer of Laius. At Creon's suggestion he sends for the seer Teiresias, who refuses to speak, but finally, stung by taunts, denounces Oedipus himself as the slayer.

*First Stasimon*: 463—512. The Chorus forebode that the unknown murderer is doomed; they refuse to believe the unproved charge brought by the seer.

III. *Second Episode*: 513—862. Creon protests against the suspicion that he has suborned Teiresias to accuse Oedipus. Oedipus is unconvinced. Iocasta stops the quarrel, and Creon departs. Oedipus then tells her that he has been charged with the murder of Laius. She replies that he need feel no disquietude. Laius, according to an oracle, was to have been slain by his own son; but the babe was exposed on the hills; and Laius was actually slain by *robbers*, at the meeting of three roads.

This mention of *three roads* (v. 716) strikes the first note of alarm in the mind of Oedipus.

He questions her as to (1) the place, (2) the time, (3) the person and the company of Laius. All confirm his fear that *he* has unwittingly done the deed.

He tells her his whole story—the taunt at Corinth—the visit to Delphi—the encounter in Phocis. But he has still one hope. The attendant of Laius who escaped spoke of *robbers*, not of one robber.

Let this survivor—now a herdsman—be summoned and questioned.

*Second Stasimon*: 863—910. The Chorus utter a prayer against arrogance—such as the king's towards Creon; and impiety—such as they find in Iocasta's mistrust of oracles.

IV. *Third Episode*: 911—1085. A messenger from Corinth announces that Polybus is dead, and that Oedipus is now king

designate. Iocasta and Oedipus exult in the refutation of the oracle which had destined Oedipus to slay his sire.

But Oedipus still dreads the other predicted horror—union with his mother.

The messenger, on learning this, discloses that Polybus and Meropè were not the parents of Oedipus. The messenger himself, when a herdsman in the service of Polybus, had found the infant Oedipus on Cithaeron, and had brought him to Corinth. Yet no—not *found* him; had *received* him *from another herdsman* (v. 1040).

Who was this other herdsman? The Corinthian replies:—He was said to be one of the people of Laïus.

Iocasta implores Oedipus to search no further. He answers that he cares not how lowly his birth may prove to be—he will search to the end. With a cry of despair, Iocasta rushes away.

*Third Stasimon*: 1080—1109. The Chorus joyously foretell that Oedipus will prove to be a native of the land—perchance of seed divine.

V. *Fourth Episode*: 1110—1185. The Theban herdsman is brought in<sup>1</sup>.

‘There,’ says the Corinthian, ‘is the man who gave me the child.’ Bit by bit, the whole truth is wrung from the Theban. ‘The babe was the son of Laïus; the wife of Laïus gave him to me.’ Oedipus knows all, and with a shriek of misery he rushes away.

*Fourth Stasimon*: 1186—1222. The Chorus bewail the great king’s fall.

VI. *Exodos*: 1223—1530. A messenger from the house announces that Iocasta has hanged herself, and that Oedipus has put out his eyes. Presently Oedipus is led forth. With passionate lamentation he beseeches the Chorus of Theban Elders to banish or slay him.

<sup>1</sup> The original object of sending for him had been to ask,—‘Was it the deed of several men, or of one?’—a last refuge. But he is not interrogated on that point. Voltaire criticised this as inconsistent. It is better than consistent; it is natural. A more urgent question has thrust the other out of sight.







*παρὰ τὸν νόμον*) is contrived in the best manner with a reversal of fortunes (*περι-*

peculiarly impressive, because the messenger comes to bring tidings of the honour

of such an effective kind of subject for such a play has been (a) great and glorious, (b) *not* just, (c) and, again, one whose reverses are due only to unconscious error.

It is in such a manner as to excite pity and fear (as in regard to the exposure of Laius, the death of Iocasta).

Any improbability in the story, this is not in the *παράγωγον*, but in the supposed antecedents.

In comment, Aristotle indicates a trait which is open to criticism—the ignorance of Oedipus as to the antecedents. Laius. He knows, indeed, the name of his father, but Creon does not think it unnecessary to mention the name (103). He also knows that Laius had been slain: but he does not know whether this had been in the city, or in its neighbourhood, or abroad (109—113). He knows that Laius was reported to have been slain by a band of robbers, but only one of his followers had escaped (116—117). He asks if no search had been made at the time of the murder. Iocasta, who has now been his wife for many years, tells him for the first time, the story of the oracle given to her father. He tells her the story of his own early fortunes—we need not press the fact that he even names his Corinthian parents: that may be regarded as merely a preface to a connected narrative. It may be conceded that matters of which Oedipus is supposed ignorant were known to Iocasta, and all the persons about the new king, but they have been reluctant to speak. Still it is evident that the story of past reticence imagined, both on their part and on his, exceeds the limit of verisimilitude. The true defence of the improbability consists in frankly recognising it. Exquisite

as was the dramatic art exercised within the scope of the action (*ἐν τοῖς πράγμασι*), this art was still so far naïve as to feel no offence at some degree of freedom in the treatment of that which did not come within the framework,—of that which, in Aristotle's phrase, lay 'outside the piece,' *ἔξω τῆς τραγωδίας*. It is as if a sculptor neglected to remove some roughness of support or environment which, he felt, would not come into account against the effect of a highly finished group.

The characters.

§ 11. A drama is itself the only adequate commentary on its persons. It makes them live for us, or it does not. If we submit them to ethical analysis, this may be interesting to *us*, and instructive to those who have not seen or read the piece. But, for a spectator or reader of the play, the men and women must be those whom he finds there. When we personally know a character in real life, another's estimate of it is seldom more than a key to his point of view—rarely a mental light which we feel that we can appropriate. And it may be permitted to say in passing that this is a reason why the reviving taste for good drama—a result for which, in this country, so much is due to Mr Irving—seems likely to aid in correcting a literary fault of the day which is frequently acknowledged—the tendency to adopt ready-made critical estimates of books which the adopter, at least, has not read. No one who sees a play can help forming some impression *of his own* about the characters. If he reports it honestly, that is criticism; not necessarily good, but not sham. To any one who reads this play of Sophocles with even moderate attention and sympathy, how living is Oedipus! Common experience proves so much; but almost every reader will probably feel that by no attempt at analysis or description could he enable another to see precisely *his* Oedipus: no, though the effort should bring out 'a point or two as yet unseized by the Germans.' The case is somewhat different, however, when a particular reading of certain characters in a play is the ground for the attribution to it of a tendency; then it is useful to inquire whether this reading is right—whether, that is, these persons of the drama do indeed speak and act in the tone ascribed to them.

And certainly one of the most interesting questions in the *Oedipus Tyrannus* concerns the intellectual position of Oedipus and Iocasta towards that divine power of which the hand is laid so heavily upon both. Sophocles had found in human nature itself the sanction of 'the unwritten laws,' and the seal of faith in a beneficence immortal and eternal; but his personal attitude towards the 'sceptical' currents of thought in his age was never, so far as we can judge, that of admonitory protest or dogmatic reproof. It was his temperament to look around him for elements of conciliation, to evoke gentle and mediating influences, rather than to make war on the forces which he regarded as sinister:—it might be said of him, as of a person in one of his own plays, οὔτοι συνέχθειν ἀλλὰ συμφιλεῖν ἔφν. But is there any reason to think that the *Oedipus Tyrannus* marks a moment when this mind—'which saw life steadily, and saw it whole'—was partly shaken in its self-centred calm by the consciousness of a spiritual anarchy around it which seemed fraught with ultimate danger to the cohesion of society, and that a note of solemn warning, addressed to Athens and to Greece, is meant to be heard throughout the drama? Our answer must depend upon the sense in which we conceive that he places Oedipus or Iocasta at issue with religion.

§ 12. As regards Oedipus, it might be said that, in this particular aspect, he is a modern character, and more especially, perhaps, a character of the nineteenth century. The instinct of reverence for the gods was originally fundamental in his nature: it appears in the first act of his manhood—the journey to Delphi. Nor did he for a moment mistrust the gods because the doom assigned to him was bitter. Then he achieved a great intellectual success, reached the most brilliant prosperity, and was ranked by his fellow-men as second to the gods alone. He is not spoiled by his good fortune. We find him, at the opening of the play, neither arrogant nor irreverent; full, rather, of tenderness for his people, full of reverence for the word of Apollo. Suddenly, however, the prophet of Apollo denounces him. Instantly his appeal is to the intellect. If it comes to that, what claim has any other human mind to interpose between

his mind and Heaven? Is he not Oedipus, who silenced the Sphinx? Yes, but presently, gradually, his own mind begins to argue on the other side. No one is so acute as he, and of course he must be the first to see any facts which tell against himself. And now, when he is face to face with the gods, and no prophet stands between, the instinct of reverence inborn in his noble nature finds voice in the prayer, 'Forbid, forbid, ye pure and awful gods, that I should see that day!' After varying hopes and fears, his own mind is convinced of the worst. Reason, which had been the arbiter of faith, now becomes the inexorable judge of sin, the most instant and most rigorous claimant for his absolute abasement before the gods.

Iocasta.

§ 13. Plainly, it would be a misreading to construe the fate of Oedipus as a dramatic nemesis of impiety; but the case of Iocasta is at first sight less clear. She, at least, is one who openly avows scorn for oracles, and urges her lord to share it. It may often be noticed—where the dramatist has known how to draw from life—that the true key-note of a dominant mood is struck by a short utterance on which no special emphasis is thrown, just as, in life itself, the sayings most truly significant of character are not always long or marked. For Iocasta, such a key-note is given in the passage where she is telling Oedipus that a response from the Delphian temple had warned Laius that he was destined to be slain by the child whom she bore to him. 'An oracle came to Laius once—I will not say from Phoebus himself, but from his ministers' (v. 712). Iocasta thoroughly believes in the power of the gods to effect their will (724),—to punish or to save (921). But she does not believe that any mortal—be he priest or prophet—is permitted by them to read the future. Had not the Delphian priests doomed her to sacrifice her first-born child,—and this, without saving the life of her husband, Laius? The iron which years ago had entered into the soul of the wife and mother has wrought in her a result similar to that which pride of intellect has produced in Oedipus. Like Oedipus, she still believes in the wise omnipotence of the gods; like him also, she is no longer prepared to accept any mortal interpreter of their decrees. Thus are the



two foremost persons of this tragedy separated from the offices of human intercession, and directly confronted in spirit—one by his self-reliance, the other by her remembered anguish—with the inscrutable powers which control their fate. It is as a study of the human heart, true for every age, not as a protest against tendencies of the poet's own, that the *Oedipus Tyrannus* illustrates the relation of faith to reason.

§ 14. The central figure of the drama is brought into clearer relief by the characters of Teiresias and Creon. Teiresias exists only for the god whom he serves. Through him Apollo speaks. As opposed to Oedipus, he is the divine knowledge of Apollo, opposed to human ignorance and blindness. While 'the servant of Loxias' thus stands above the king of Thebes, Creon stands below him, on the humbler but safer ground of ordinary humanity. Creon is shrewd, cautious, practical, not sentimental or demonstrative, yet of a fervid self-respect, and with a strong and manly kindliness which comes out in the hour of need<sup>1</sup>. It might be said that the Creon of the *Oedipus Tyrannus* embodies a good type of Scottish character, as the Creon of the *Antigone*—an earlier sketch—is rather of the Prussian type, as it is popularly idealised by some of its neighbours. Teiresias is the gauge of human insight matched against divine; Creon, of fortune's heights and depths, compared with the less brilliant but more stable lot of commoner men. 'Crave not to be master in all things; for the mastery which thou didst win hath not followed thee through life'—are his words to Oedipus at the end; and his own position at the moment exemplifies the sense in which 'the god ever gives the mastery to the middle state'<sup>2</sup>.

Teiresias.  
Creon.

§ 15. There is no external evidence for the time at which the *Oedipus Tyrannus* was first acted. Internal evidence warrants

Supposed  
references  
to con-  
temporary  
events.

<sup>1</sup> Lest it should be thought that in the note on p. 77 the harsher aspect of Creon's character is unduly prominent, I may observe that this note relates to vv. 512-862, and deals with Creon only as he appears *there*. The scene which begins at v. 1422—and more especially vv. 1476 f.—must of course be taken into account when we offer, as here, a more general estimate of the character.

<sup>2</sup> παντὶ μέσῳ τὸ πρῶτον θεὸς ὥραται, Aesch. *Eum.* 528.



the belief that it was composed after the *Antigone*, and before the *Oedipus Coloneus*. The probable limits thus indicated might be roughly given as about 439—412 B.C. More than this we cannot say. Modern ingenuity has recognised Pericles in Oedipus,—the stain of Alcmaeonid lineage in his guilt as the slayer of Laius,—the ‘Dorian war, and a pestilence therewith’ in the afflictions of Thebes. This allegorical hypothesis need not detain us. But it may be well briefly to remark the difference, for drama, between association of ideas and direct allusion. If Sophocles had set himself to describe the plague at Athens as he had known it, it might have been held that, in an artistic sense, his fault was graver than that of Phrynichus, when, by representing the capture of Miletus, he ‘reminded the Athenians of their own misfortunes.’ If, however, writing at a time subsequent to the pestilence which he had survived, he wished to give an ideal picture of a plague-stricken town, it would have been natural and fitting that he should borrow some touches from his own experience. But the sketch in the play is far too slight to warrant us in saying that he even did this; perhaps the reference to the victims of pestilence *tainting the air* (*θανατοφόρα* v. 180) is the only trait that might suggest it. Thucydides (II. 50), in describing the plague of 430 B.C., notices the number of the unburied dead. The remarks just made apply equally to the supposed allusion in vv. 883 ff. to the mutilation of the Hermae (see the note on 886).

Alleged  
defeat of  
the play.

7

A tradition, dating at least from the 2nd century B.C., affirmed that, when Sophocles produced the *Oedipus Tyrannus*, he was defeated for the first prize by Philocles, —a poet of whose work we know nothing. Philocles was a nephew of Aeschylus, and, as Aristeides observes<sup>1</sup>, achieved an honour which

<sup>1</sup> The words in the prose *ὑπόθεσις* (given on p. 4) are simply, *ἡττηθέντα ὑπὸ Φιλοκλέους, ὡς φησι Δικαίαρχος*. The Dicaearchus who wrote *ὑποθέσεις τῶν Εὐριπίδου καὶ Σοφοκλέους μύθων* has been generally identified with Dicaearchus of Messana, the Peripatetic, a pupil of Aristotle and a friend of Theophrastus. We might place his ‘floruit,’ then, somewhere about 310 B.C.; there are indications that he survived 296 B.C. If, on the other hand, the *ὑποθέσεις* were ascribed to the grammarian Dicaearchus of Lacedaemon, a pupil of Aristarchus, this would bring us to about 140 B.C.

<sup>2</sup> II. 256.

had been denied to his uncle. The surprise which has been expressed by some modern writers appears unnecessary; the composition of Philocles was probably good, and it has never been held that the judges of such prizes were infallible.

§ 16. The name of an actor, once famous in the chief part of this play, is of interest also on more general grounds. Polus, a native of Aegina, is said to have been the pupil of another tragic actor, Archias of Thurii<sup>1</sup>. He flourished, then, in the middle or latter part of the 4th century B.C.—only some 50 or 60 years after the death of Sophocles. Physically well-gifted, and of versatile grace, he was equally successful as Oedipus the King, and in the very different but not less difficult part of Oedipus at Colonus<sup>2</sup>. Like the poet whose masterpieces he interpreted, he enjoyed a vigorous old age; and it is recorded that, at seventy,—he acted 'eight tragedies in four days'<sup>3</sup>. In the *Electra* of Sophocles, an urn, supposed to contain the ashes of Orestes, is placed in the hands of his sister, who makes a lament over it. Polus once acted *Electra* not long after the death of his son. An urn, containing the youth's ashes, was brought from the tomb; the actor received it, and, on the scene, suffered a natural grief to have vehement course<sup>4</sup>.

The actor  
Polus.

<sup>1</sup> Plut. *Dem.* 28 τοῦτον δὲ [Archias] Θούριον ὄντα τῷ γένει λόγος ἔχει τραγῳδίας ἀποκρίνεσθαι ποτε, καὶ τὸν Αἰγινήτην Πῶλον, τὸν ὑπερβαλόντα τῇ τέχνῃ πάντας, ἐκείνου γενέσθαι μαθητὴν ἱστοροῦσιν.—Schaefer (*Dem. u. s. Zeit.* I. 219 f.) and A. Müller (*Gr. Bühnengallerthumer*, p. 186, n. 3) distinguish this Polus from an elder, whom they place in the time of Socrates. They seem mistaken. In Plut. *περὶ φιλίας*, fr. 16 (p. 833 ed. Wyttenbach), Socrates is quoted, and then Polus is mentioned; but not as contemporary with Socrates. As to Lucian calling Polus ὁ Σουπιδεύς, see below, note 4.

<sup>2</sup> Stobaeus *Floril.* p. 522 (xcvii. 28), in an extract from the *προτρεπτικαὶ ὁμιλίαι* of Arrian: ἢ οὐχ ὁρᾷς ὅτι οὐκ εὐφρονέστερον οὐδὲ ἡδίων ὁ Πῶλος τὸν τύραννον Οἰδίποδα ὑπεκρίνετο ἢ τὸν ἐπὶ Κολωνῷ ἀλήτην καὶ πτωχόν; (οὐδὲ ἡδίων is Gaisford's emendation of οὐδὲν δι' ὧν.)

<sup>3</sup> Plut. *Mor.* 785 c Πῶλον δὲ τὸν τραγῳδῶν Ἐρατοσθένης καὶ Φιλύχορος ἱστοροῦσιν ἐβδομήκοντα ἔτη γεγενημένον ὀκτὼ τραγῳδίας ἐν τέτταρσιν ἡμέραις διαγωνίσασθαι μικρὸν ἐμπροσθεν τῆς τελευτῆς.

<sup>4</sup> Aulus Gellus 7. 5 Histrio in terra Graecia fuit fama celebri qui gestus ei vocis claritudine ceteris antestabat....Polus lugubri habitu Electrae indatus ossa atque urnam a sepulcro tulit filii, et quasi Orestis amplexus opplevit omnia non simulacris neque imitamentis sed luctu atque lamentis veris et spirantibus.

Lucian *Iuurr. Traged.* § 3 οὐχ ὁρῶ . ἐφ' ὅτῃ Πῶλος ἢ Ἀριστόδημος ἀντὶ Διὸς ἡμῶν ἀναπέφηνας. Id. *Menippeus* § 16 (on the contrast between the life of actors

Signifi-  
cance of  
the story

Little as such an incident may accord with modern feeling or taste, it is at least of very clear significance in relation to the tone of the Attic stage as it existed for a generation whose grandfathers were contemporary with Sophocles. Whether the story was true or not, it must have been conceived as possible. And, this being so, nothing could better show the error of supposing that the old Greek acting of tragedy was statuesque in a cold or rigid sense,—in a sense excluding declamation and movement suitable to the passions which the words expressed. Play of feature, indeed, was excluded by the use of masks; but this very fact would have increased the need for appropriate gesture. The simple grouping—as recent revivals have helped us to feel—must have constantly had a plastic beauty rarely seen on our more crowded stage<sup>1</sup>; but it is inconceivable, and the story just noticed affords some direct ground for denying, that this result was obtained at any sacrifice of life and truth in the portrayal of emotion. Demosthenes tells us that some of the inferior tragedians of his time were called ‘ranters’<sup>2</sup>. It might be said, of course, that this indicates a popular preference for an undemonstrative style. But it might with more force be replied that ‘ranting’ is not a fault which a coldly ‘statuesque’ tradition would have generated.

on and off the stage) ἤδη δὲ πέραν ἔχοντος τοῦ δράματος, ἀποδυσάμενος ἕκαστος αὐτῶν τὴν χρυσόπαστον ἐκείνην ἐσθῆτα καὶ τὸ προσωπεῖον ἀποθέμενος καὶ καταβὰς ἀπὸ τῶν ἐμβάτων πένῃ καὶ ταπεινῶς περιέρχεται, οὐκέτ’ Ἀγαμέμνων ὁ Ἀτρέως οὐδὲ Κρέων ὁ Μενουκίως, ἀλλὰ Πῶλος Χαρικλέους Σουνιεὺς ὀνομαζόμενος ἢ Σάτυρος Θεογείτανος Μαραθῶνιος. [‘Polus, son of Charicles, of Sunium,’ is not inconsistent with τὸν Αἰγινήτην in Plut. *Dem.* 28, for the great actor may have been a native of Aegina who was afterwards enrolled in the Attic deme of Sunium.] Id. *De mercede conduct.* § 5 τοῖς τραγικοῖς ὑποκριταῖς . . . οἱ ἐπὶ μὲν τῆς σκηνῆς Ἀγαμέμνων ἕκαστος αὐτῶν ἢ Κρέων ἢ αὐτὸς Ἡρακλῆς εἰσιν, ἔξω δὲ Πῶλος ἢ Ἀριστόδημος, ἀποθέμενοι τὰ προσωπεῖα, γίγνονται.

The Aristodemus coupled by Lucian with Polus is the actor mentioned by Aeschines and Demosthenes; the latter specially notices that he and Theodorus had both often acted the *Antigone* of Sophocles (or 19. § 246); Satyrus is the comic actor mentioned by the same orators (Aeschin. 2. § 156, Dem. or. 19. § 193). Thus we see how, in later Greek literature, Polus had become one of a small group of names typical of the best histrionic art of the classical age.

<sup>1</sup> On the sense in which a ‘plastic’ character is common to Greek Sculpture, Tragedy, and Oratory, cp. my *Attic Orators*, vol. 1. pp. xcviñ—ciii.

<sup>2</sup> Dem. or. 18. § 262 μισθώσας αὐτὸν τοῖς βαρυστόνοις ἐπικαλουμένοις ἐκείνοις ὑποκριταῖς, Σιμόλῳ καὶ Σωκράτει, ἐτριταγωνίστει.



§ 17. The story of Oedipus was one of a few subjects which the Greek dramatists never tired of handling. Some eight or nine tragedies, entitled *Oedipus*, are known by the names of their authors, and by nothing else<sup>1</sup>. Plato, the poet of the Old Comedy, wrote a *Laius*, which was perhaps a parody of the Aeschylean play; and the Middle Comedy was indebted to Eubulus for an *Oedipus* from which a few verses are left—a travesty of the curse pronounced upon the unknown criminal<sup>2</sup>. Julius Cæsar, like the younger Pitt, was a precocious dramatist, and Oedipus was his theme<sup>3</sup>. The self-blinded Oedipus was a part which Nero loved to act<sup>4</sup>, and the last public recitation which he ever gave, we are told, was in this character. The Greek verse at which he stopped is on record: whose it was, we know not<sup>5</sup>. Of all the Greek versions, not one remains by which to gauge the excellence of Sophocles. But the literatures of other languages make some amends.

Nothing can better illustrate the distinctive qualities of the Sophoclean Oedipus than to compare it with the treatment of the same theme by Seneca, Corneille, Dryden and Voltaire. So far as the last three are concerned, the comparison has a larger

<sup>1</sup> An *Οἰδίπους* by the Carcinus whom Aristophanes ridicules is quoted by Arist. *Rhet.* 5. 16. 11. Xenocles is said to have been victorious, with a series of plays including an *Οἰδίπους*, against Euripides, one of whose pieces on that occasion was the *Troades*, probably in 415 B.C. An *Οἰδίπους* is also ascribed to Achæus (Nauck *Trag. fr.* p. 584), Theodectes (p. 623), and, more doubtfully, to Diogenes of Sinope (p. 627); also by Suidas to Philocles, and to each of two poets named Nicomachus (one of Athens, the other of the Troad).

<sup>2</sup> Meineke *Com. Frag.* pp. 231 (Plato), Eubulus (451). Of the latter's five verses, the last three are—ὅστις δ' ἐπὶ δειπνον ἢ φίλον τιν' ἢ ξένον καλέσας ἐπειτα συμβολὰς ἐπράξατο, | φυγὰς γέναιτο μηδὲν ἄλκοθεν λαβών. It seems quite possible, as has been suggested, that Eubulus was parodying verses from the *Oedipus* of Euripides.

<sup>3</sup> Sueton. *Jul. Caes.* 56 Feruntur et a puero et ab adolescentulo quaedam scripta, ut laudes Herculis, tragoedia Oedipus.

<sup>4</sup> Sueton. *Nero* 21 Tragoedias quoque cantavit personatus. Inter cetera cantavit Canacem parturientem, Orestem matricidam, Oedipodem excaecatam, Herculem insanum.

<sup>5</sup> 16. 46 Observatum etiam fuerat novissimam fabulam cantasse eum [Neronem] publice *Oedipum exsulem*, atque in hoc desisse versu, οἰκτρῶς θανεῖν μ' ἄνωγε σύγγαμος πατήρ. Dio Cassius (63. 28) also quotes the verse as one on which Nero's mind dwelt: τὸ ἔπος ἐκεῖνο συνεχῶς ἐνενόει.

value. The differences between the spirit of the best Greek Tragedy and that of modern drama are not easily expressed in formulas, but can be made clearer by a particular example. Perhaps the literature of drama hardly affords any example so apposite for this purpose as the story of Oedipus.

The  
*Oedipus*  
of Seneca

§ 18. Seneca has followed, and sometimes paraphrased, Sophocles with sufficient fidelity to heighten the contrast between the original and the rhetorical transcript. For the comparative student of drama, however, the Roman piece is by no means devoid of instruction or of interest. Seneca's plot diverges from that of Sophocles in three main points. (i) Teiresias does not intuitively know the murderer of Laius. When his aid is invoked by Oedipus, he has recourse to the arts of divination. Manto, the daughter of the blind seer, reports the signs to him, and he declares that neither voice of birds nor inspection of victims can reveal the name. Laius himself must be called up from the shades. In a grove near Thebes, Teiresias performs the awful rites which evoke the dead; the ghastly shape of Laius rises—

Stetit per artus sanguine effuso horridus—

and denounces his son. This scene is related to Oedipus by Creon in a long and highly-wrought speech (530–658). Here, as in the earlier scene with Manto (303–402), copious use is made of detail from Roman augural lore, as well as of the Nekyia in the eleventh book of the *Odyssey*—suggesting a contrast with the lightness of touch which marks that passage of the Sophoclean *Antigone* (998–1011) where Teiresias describes the failure of his appeal to augury. There, the technical signs are briefly but vividly indicated; in Seneca, the erudition is heavy and obtrusive.

(ii) After the discovery of the parricide and the incest, and when Oedipus has now blinded himself, Iocasta meets and thus accosts him :—

Quid te vocem?

Natumne? dubitas? natus es, natum pudet.

Invite, loquere, nate: quo avertis caput

Vacuosque vultus?



*Oed.* Quis frui et tenebris vetat?  
 Quis reddit oculos? matris, heu, matris sonus.  
 Perdidimus operam. Congredi fas amplius  
 Haud est. Nefandos dividat vastum mare...

Iocasta presently kills herself on the stage. Here, at least, Seneca has the advantage of Euripides, whose Iocasta speaks the prologue of the *Phoenissae*, and coldly recites the horrors of her past life,—adding that Oedipus has been imprisoned by his sons, ‘in order that his fate might be forgotten—for it needs much art to hide it’<sup>1</sup>. The Iocasta of Sophocles rushes from the scene, not to re-appear, at the moment when she finds Oedipus resolved to unbare that truth of which she herself is already certain, and leaves the terrible cry thrilling in our ears—

Ιού, Ιού, δύστηνε· τοῦτο γάρ σ' ἔχω  
 μόνον προσειπεῖν, ἄλλο δ' οὐποθ' ἔστερον.

In the truth and power of this touch, Sophocles is alone. Neither Seneca, nor any later dramatist, has managed this situation so as to express with a similar union of delicacy and strength the desperate anguish of a woman whom fate has condemned to unconscious crime.

(iii) Seneca had no ‘Oedipus at Colonus’ in view. He was free to disregard that part of the legend according to which Oedipus was expelled from Thebes by Eteocles and Polyneices, and can therefore close his play by making Oedipus go forth into voluntary exile:—

Mortifera mecum vitia terrarum extraho.  
 Violenta fata et horridus morbi tremor  
 Maciesque et atra pestis et tabidus dolor  
 Mecum ite, mecum: ducibus his uti libet.

§ 19. The closeness with which Seneca has studied Sophocles can be judged from several passages<sup>2</sup>. It is instructive to notice that, while Seneca has invented rhetorical ornament (as in the

Seneca's  
relation to  
Sophocles.

<sup>1</sup> Eur. *Phoen.* 64 ἴν' ἀμνημῶν τύχη | γένοιτο, πολλῶν δεομένη σοφισμάτων.

<sup>2</sup> Such are, the scene in which Oedipus upbraids Creon (Sen. 678–708, cp. Soph. 532–630); the questioning of Iocasta by Oedipus (Sen. 773–783, cp. Soph. 740–755); the scene with the messenger from Corinth, and the final discovery (Sen. 783–881. Cp. Soph. 955–1185).

opening dialogue, 1—105, and the Nekyia, 530—568), he has not known how to vary the natural development of the action. He has compressed the incidents of Sophocles into the smallest compass; and hence, notwithstanding the rhetorical episodes, the whole play consists only of 1060 lines, and would not have occupied more than an hour and a half in representation. Seneca is thus a negative witness to the mastery shown by the artist who could construct such a drama as the *Oedipus Tyrannus* with such materials. The modern dramatists, as we shall see, teach the same lesson in a more positive form. Walter Scott's estimate of Seneca's *Oedipus* needs modification, but is just in the main. 'Though devoid of fancy and of genius,' he says, it 'displays the masculine eloquence and high moral sentiment of its author; and if it does not interest us in the scene of fiction, it often compels us to turn our thoughts inward, and to study our own hearts.' Seneca's fault, however, so far as the plot is concerned, seems less that he fails to interest, than that, by introducing the necromantic machinery, and by obliterating the finer moral traits of his Greek original, he has rendered the interest rather 'sensational' than properly dramatic<sup>1</sup>.

the  
edipe of  
Corneille.

§ 20. The *Oedipe* of Corneille was produced at Paris in 1657. After an interval which followed the unfavourable reception of his *Pertharite* in 1653, it was with the *Oedipe* that Corneille returned to the theatre, at the instance of his patron, Nicolas Fouquet, to whom it is dedicated. It is immaterial for our purpose that this play is far from exhibiting Corneille at his best; nor need we here inquire what precise rank is to be assigned to it among his less successful works. For the student of Sophocles, it has the permanent interest of showing how the subject of the *Oedipus Tyrannus* was adapted to the modern stage by a typical artist of the French classical school. The severely simple theme of Sophocles, with its natural elements of pity and terror, is found too meagre by the modern dramatist. He cannot trust to that

<sup>1</sup> A small trait may be noticed as amusingly characteristic of the Roman poet of the Empire. The Laius of Sophocles goes to Delphi βαίς—with only four attendants (752). Seneca makes Laius set out with the proper retinue of a king;—but most of them lose their way. *Fiures fecellit error ancipitis viae; Paucos fidelis curribus iunxit labor.*

alone ; he feels that he needs some further source of variety and relief. To supply this, he interweaves an underplot of secondary persons—'the happy episode of the loves of Theseus and Dircè.' Theseus is the king of Athens ; Dircè is a daughter of the deceased Laïus.

The drama opens with a love-scene in which Theseus is urging Dircè not to banish him from her presence at Thebes :—

N'écoutez plus, madame, une pitié cruelle,  
Qui d'un fidèle amant vous feroit un rebelle...

To the end, the fortunes of this pair divide our attention with those of Oedipus and Iocasta. Corneille does not bring Teiresias on the scene ; but Nérine, 'lady of honour to Iocasta,' relates how the seer has called forth the shade of Laïus. The ghost does not (as with Seneca) denounce Oedipus, but declares that the woes of Thebes shall cease only 'when the blood of Laïus shall have done its duty.' The discovery is brought about nearly as in Sophocles, though the management of the process is inferior in a marked degree. The herdsman of Laïus—whom Corneille, like Dryden and Voltaire, names Phorbas, after Seneca's example—kills himself on the stage ; Iocasta, snatching the poniard from him, plunges it in her own breast. Oedipus blinds himself. No sooner have the gory drops flowed from his eyes, than the pest which is ravaging Thebes ceases : the message of the spirit is fulfilled :—'the blood of Laïus has done its duty.' Theseus and Dircè, we understand, are made happy.

The chief character, as drawn by Corneille, shows how an artificial stoicism can destroy tragic pathos. The Oedipus of Corneille is an idealised French king of the seventeenth century—one of those monarchs concerning whom Dircè says,

Le peuple est trop heureux quand il meurt pour ses rois ;

he learns the worst with a lofty serenity ; and his first thought is to administer a stately rebuke to the persons whose misdirected forethought had saved him from perishing in infancy :—

Voyez où m'a plongé votre fausse prudence.

Dircè admires his impassive fortitude :—

La surprenante horreur de cet accablement  
Ne coûte à sa grande âme aucun égarement.

Contrast with this the life-like and terrible power of the delineation in Sophocles, from the moment when the cry of despair bursts from the lips of Oedipus (1182), to the end.

The  
*Oedipus* of  
Dryden.

§ 21. Twenty-two years after Corneille, Dryden essayed the same theme. His view was that his French predecessor had failed through not rendering the character of Oedipus more noble and attractive. On the other hand, he follows Corneille in the essential point of introducing an underplot. Dryden's Eurydicè answers to Corneille's Dircè, being, like her, the daughter of Larus. Corneille's Theseus is replaced by Adrastus, king of Argos,—a personage less likely, in Dryden's opinion, to eclipse Oedipus. When the play opens, Oedipus is absent from Thebes, and engaged in war with Argos. Meanwhile plots are being laid against his throne by Creon—a hunch-backed villain who makes love to Eurydicè, and is rejected by her much as Shakspeare's Richard, Duke of Gloster—who has obviously suggested some traits—is repulsed by the Lady Ann. Presently Oedipus returns, bringing the captive Adrastus, whom he chivalrously sets free to woo Eurydicè. From this point, the piece follows the general lines of Sophocles, so far as the discovery is concerned. Oedipus is denounced, however, not by Teiresias, but, as in Seneca, by the ghost,—which Dryden, unlike Seneca, brings on the stage.

It is singular that Dryden should have committed the same mistake which he perceived so clearly in Corneille. Eurydicè and Adrastus are less tiresome than Dircè and Theseus, but their effect is the same. The underplot spoils the main plot. The tragic climax is the death of Eurydicè, who is stabbed by Creon. Creon and Adrastus next kill each other; then Iocasta slays herself and her children; and finally Oedipus throws himself from an upper window of the palace. 'Sophocles,' says Dryden, 'is admirable everywhere; and therefore we have followed him as close as we possibly could.' In a limited verbal sense, this is true. There are several scenes, or parts of scenes, in



which Dryden has almost transcribed Sophocles<sup>1</sup>. But the difference of general result is complete. The *Oedipus* of Sophocles does perfectly that which Tragedy, according to Aristotle, ought to do. It effects, by pity and terror, the 'purgation' of such feelings; that is, it separates them from the alloy of mean accident, and exercises them, in their pure essence, on great objects—here, on the primary instincts of natural affection. In relation to pity and terror, Tragedy should be as the purgatorial fire,—

exemit labem, purumque reliquit  
Aetherium sensum atque aurai simplicis ignem.

Now, Dryden's play first divides our sympathy between the fate of Eurydicè and that of Oedipus; next, it involves it with feelings of a different order, -loathing for the villainy of Creon, and disgust at the wholesale butchery of the end. Instead of 'purging' pity and terror, it stupefies them; and the contrast is the more instructive because the textual debt of Dryden to Sophocles has been so large.

• It is right to add that, while the best parts of the play—the first and third acts—are wholly Dryden's, in the rest he was assisted by an inferior hand<sup>2</sup>. And, among the places where Dryden's genius flashes through, it is interesting to remark one in which he has invented a really Greek touch,—not in the manner of Sophocles, certainly, yet such as might occur in Euripides. Oedipus is pronouncing the curse on the unknown murderer.—

But for the murderer's self, unfound by man,  
Find him, ye powers celestial and infernal!  
And the same fate, or worse than Laius met,  
Let be his lot: his children be accurst;  
His wife and kindred, all of his, be cursed!

*Both Priests.* Confirm it, heaven!

<sup>1</sup> As in the scene with the suppliants (Act 1. Sc. i.); that between Oedipus and Iocasta (Act III. Sc. 1.); and that between Oedipus and Aegeon (the messenger from Corinth, Act IV. Sc. i.).

<sup>2</sup> 'What Sophocles could undertake alone, Our poets found a work for more than one' (Epilogue). Lee must be held accountable for the worst rant of Acts IV. and V; but we are not concerned here with the details of execution, either in its merits or in its defects.

Enter JOCASTA, attended by Women.

*Joc.* At your devotions? Heaven succeed your wishes;  
And bring the effect of these your pious prayers  
On you, and me, and all.

*Pr.* Avert this omen, heaven!

*Oedip.* O fatal sound! unfortunate Jocasta!  
What hast thou said? an ill hour hast thou chosen  
For these foreboding words! why, we were cursing!

*Joc.* Then may that curse fall only where you laid it.

*Oedip.* Speak no more!  
For all thou say'st is ominous: we were cursing;  
And that dire imprecation hast thou fasten'd  
On Thebes, and thee, and me, and all of us.

The  
*Oedipe* of  
Voltaire.

§ 22. More than either Dryden or Corneille, Voltaire has treated this subject in the spirit of the antique. His *Oedipe* was composed when he was only nineteen. It was produced in 1718 (when he was twenty-four), and played forty-six times consecutively—a proof, for those days, of marked success. In 1729, the piece having kept its place on the stage meanwhile, a new edition was published. It is not merely a remarkable work for so young a man; its intrinsic merit, notwithstanding obvious defects, is, I venture to think, much greater than has usually been recognised. The distinctive ‘note’ of the modern versions—the underplot—is there, no doubt; but, unlike Corneille and Dryden, Voltaire has not allowed it to overshadow the main action.

The hero Philoctetes revisits Thebes, after a long absence, to find Oedipus reigning in the seat of Laïus. The Thebans are vexed by pestilence, and are fain to find a victim for the angry god; Philoctetes was known to have been the foe of the late king, and is now accused of his murder. Iocasta had been betrothed to Philoctetes in youth, and loves him still. She urges him to fly, but he resolves to remain and confront the false charge. At this moment, the seer Teiresias denounces Oedipus as the criminal. Philoctetes generously protests his belief in the king's innocence; and from this point (the end of the third Act) appears no more.

Thenceforth, the plot is mainly that of Sophocles. The first scene of the fourth Act, in which Iocasta and Oedipus inform each other of the past, is modelled on *Oed. Tyr.* 698—862, with some characteristic differences. Thus, in Sophocles, the first doubt of Oedipus as to his parentage springs from a taunt uttered at a feast (779). Here is Voltaire's substitute for that incident (the scene, of course, being Corinth):—

Un jour, ce jour affreux, présent à ma pensée,  
 Jette encor la terreur dans mon âme glacée;  
 Pour la première fois, par un don solennel,  
 Mes mains, jeunes encore, enrichissaient l'autel:  
 Du temple tout-à-coup les combles s'entr'ouvrirent;  
 De traits affreux de sang les marbres se couvrirent;  
 De l'autel, ébranlé par de longs tremblemens,  
 Une invisible main repoussait mes présens;  
 Et les vents, au milieu de la foudre éclatante,  
 Portèrent jusqu'à moi cette voix effrayante:  
 "Ne viens plus des lieux saints souiller la pureté;  
 "Du nombre des vivans les dieux t'ont rejeté;  
 "Ils ne reçoivent point tes offrandes impies;  
 "Va porter tes présens aux autels des Furies;  
 "Conjure leurs serpens prêts à te déchirer;  
 "Va, ce sont là les dieux que tu dois implorer."

This is powerful in its way. But where Voltaire has introduced a prodigy—the supernatural voice heard amid lightnings—Sophocles was content to draw from common life, and to mark how a random word could sink into the mind with an effect as terrible as that of any portent. Voltaire has managed the final situation on Corneille's plan, but with infinitely better effect. The High Priest announces that Oedipus has blinded himself, thereby appeasing the gods; and the play closes with the death of Iocasta:

## IOCASTE.

O mon fils! hélas! dirai-je mon époux?  
 O des noms les plus chers assemblage effroyable!  
 Il est donc mort?

## INTRODUCTION.

## LE GRAND PRÊTRE.

Il vit, et le sort qui l'accable

Des morts et des vivans semble le séparer;  
 Il s'est privé du jour avant que d'expirer.  
 Je l'ai vu dans ses yeux enfoncer cette épée,  
 Qui du sang de son père avait été trempée;  
 Il a rempli son sort, et ce moment fatal  
 Du salut des Thébains est le premier signal.  
 Tel est l'ordre du ciel, dont la fureur se lasse;  
 Comme il veut, aux mortels il fait justice ou grâce;  
 Ses traits sont épuisés sur ce malheureux fils:  
 Vivez, il vous pardonne.

## IOCASTE.

Et moi je me punis. (*Elle se frappe.*)

Par un pouvoir affreux réservée à l'inceste,  
 La mort est le seul bien, le seul dieu qui me reste.  
 Ilaus, reçois mon sang, je te suis chez les morts:  
 J'ai vécu vertueuse, et je meurs sans remords.

## LE CHOEUR.

O malheureuse reine! ô destin que j'abhorre!

## IOCASTE.

Ne plaignez que mon fils, puisqu'il respire encore.  
 Prêtres, et vous Thébains qui fûtes mes sujets,  
 Honorez mon bûcher, et songez à jamais  
 Qu'au milieu des horreurs du destin qui m'opprime  
 J'ai fait rougir les dieux qui m'ont forcée au crime.

Voltaire's  
criticisms.

§ 23. Voltaire was conscious of the objections to his own episode of Philoctetes; no one, indeed, could have criticised it with more wit or force. 'Philoctetes seems to have visited Thebes only for the purpose of being accused': not a word is said of him after the third Act, and the catastrophe is absolutely

<sup>1</sup> Voltaire borrowed this verse from Corneille,—'parce qu'ayant précisément la même chose à dire, ..il m'était impossible de l'exprimer mieux'; and Corneille was himself translating Seneca's '*nec vivis mixtus, nec sepultus*'. Voltaire was perhaps unconscious that the ground which he assigns here was exactly that on which the repetition of passages in the Greek orators was defended—viz. that τὸ καλῶς εἰπεῖν ἀπαξ περιγίγνεται, δις δὲ οὐκ ἐνδέχεται (Theon, προγυμνάσματα 1: see my *Attic Orators*, vol. 1, p. lxxii).



independent of him. In a letter to the Jesuit Porée, with whom he had read the classics, Voltaire apologises for *Philoctetes* by saying that the Parisian actors would not hear of an *Oedipus* with no love in it; 'I spoiled my piece,' he says, 'to please them.'

But it is certain, from what he says more than once elsewhere, that he regarded *some* underplot as a necessity. His remarks on this point are worth noting, because they touch an essential difference between the old Greek view of drama and that which has prevailed on our stage. 'The subject (*Oedipus*) did not, in itself, furnish me with matter for the first three Acts; indeed, it scarcely gave me enough for the last two. Those who know the theatre—that is, who are as much alive to the difficulties as to the defects of composition—will agree with what I say.' 'In strictness, the play of *Oedipus* ought to end with the first Act.' *Oedipus* is one of those ancient subjects 'which afford only one scene each, or two at most—not an entire tragedy.' In short, to demand a modern drama on the *simple* story of *Oedipus* was like setting one to make bricks without straw. Corneille found himself constrained to add the episode of Theseus and Dircè; Dryden introduced Adrastus and Eurydicè<sup>1</sup>.

<sup>1</sup> 'All we could gather out of Corneille,' says Dryden, 'was that an episode must be, but not his way.' Dryden seems to have felt, however, that it was demanded rather by convention than by artistic necessity. The following passage is interesting as an indication that his instinct was better than his practice:—'The Athenian theatre (whether more perfect than ours, is not now disputed), had a perfection differing from ours. You see there in every act a single scene, (or two at most), which manage the business of the play; and after that succeeds the chorus, which commonly takes up more time in singing, than there has been employed in speaking. The principal person appears almost constantly through the play; but the inferior parts seldom above once in the whole tragedy. The conduct of our stage is much more difficult, where we are obliged never to lose any considerable character, which we have once presented.' [Voltaire's *Philoctetes* broke this rule.] 'Custom likewise has obtained, that we must form an underplot of second persons, which must be depending on the first; and their bye-walks must be like those in a labyrinth, which all of them lead into the great parterre; or like so many several lodging chambers, which have their outlets into the same gallery. Perhaps, after all, if we could think so, the ancient method, as it is the easiest, is also the most natural and the best. For variety, as it is managed, is too often subject to breed distraction; and while we would please too many ways, for want of art in the conduct, we please in none.' (*Preface to Oedipus*.)

Essential  
difference  
between  
Sophocles  
and the  
moderns

§ 24. Now, why could Sophocles dispense with any such addition, and yet produce a drama incomparably more powerful? The masterly art of Sophocles in the structure and development of the plot has already been examined, and is properly the first attribute of his work which claims attention. But this is not the only, or the principal, source to which the *Oedipus Tyrannus* owes its greatness; the deeper cause is, that Sophocles, in the spirit of Greek Tragedy, has known how to make the story of Oedipus an ideal study of character and passion. Corneille, Dryden, Voltaire—each in his own way—were thinking, ‘How am I to keep the audience amused? Will they not find this horrible story of Oedipus rather too painful and monotonous? Will they not desire something lighter and pleasanter—some love-making, for instance, or some intrigue?’ ‘What an insipid part would Iocasta have played,’ exclaims Voltaire, ‘had she not retained at least the memory of a lawful attachment, and trembled for the existence of a man whom she had once loved!’ There is the secret frankly told.

Sophocles, on the other hand, *concentrates* the attention of the audience on the destiny of Oedipus and Iocasta. The spectators are enchained by the feelings which this destiny moves at each step in its course. They are made to see into the depths of two human souls. It is no more possible for them to crave minor distractions than it would be for our eyes or thoughts to wander, if we were watching, without the power of arresting, a man who was moving blindfold towards a precipice. The interest by which Sophocles holds us is continuous and intense; but it is not monotonous, because alternations of fear lead up to the worst; the exciting causes of pity and terror are not unworthy or merely repulsive, for the spectacle offered is that of a noble and innocent nature, a victim to unknown and terrible forces which must be counted among the permanent conditions of life, since the best of mankind can never be sure of escaping them. When the worst has befallen, *then* Sophocles knows how to relieve the strain, but it is a relief of another order from that which Corneille affords by the prospect of Theseus being made happy with Dircè. It is drawn from the natural sources of the tragedy itself; the blind king hears the voices of his children.

§ 25. A comparison may fitly close with a glance at two points in which the modern dramas illustrate Sophocles, and which have more than the meaning of details. Dryden has represented Oedipus and Iocasta as haunted, from the first, by a mysterious instinct of their true relationship. Thus she says to him:—

References  
to a prophetic  
instinct.

When you chid, methought  
A mother's love start<sup>1</sup> up in your defence,  
And bade me not be angry. Be not you;  
For I love Laius still, as wives should love,  
But you more tenderly, as part of me<sup>2</sup>.

Voltaire has the same thought (Act II. Sc. ii.), where Iocasta is speaking of her marriage with Oedipus:

je sentis dans mon âme étonnée  
Des transports inconnus que je ne conçus pas:  
*Avec horreur enfin je me vis dans ses bras.*

There is a similar touch in Corneille. Oedipus is watching Dircè—whom he believes to be his step-daughter, but who is in fact his sister—with her lover Theseus (Act III. Sc. iv):

Je ne sais quelle horreur me trouble à leur aspect;  
Ma raison la repousse, et ne m'en peut défendre.

Such blind warnings of nature are indeed fitted to make the spectator shudder; but they increase the difficulty of explaining why the truth was not divined sooner; and they also tend to lessen the shock of the discovery. In other words, they may be poetical,—they may be even, in the abstract, tragic,—but they are not, for this situation, dramatic; and it is due to the art of Sophocles to observe that he has nowhere admitted any hint of this kind.

§ 26. Next, it should be noticed that no one of the later dramatists has been able to avoid leaving a certain element of improbability in the story. We saw above that Aristotle alludes to the presence of such an element, not in the plot itself, but in the

The improbable  
element—  
how managed  
by the  
moderns.

<sup>1</sup> —'started,' as again in this scene: 'Nature herself start back when thou wert born.'

<sup>2</sup> Act I. Sc. i.: cp. what Oedipus says in Act II. Sc. i.



supposed antecedents. It consists in the presumed ignorance of Oedipus and Iocasta regarding facts with which they ought to have been familiar. Sophocles tacitly accepts this condition, and, by doing so, minimizes its prominence; so much so, that it may be doubted whether many readers or spectators of the *Oedipus Tyrannus* would think of it, if their attention had not been drawn to it previously. Seneca has not attempted to improve on that example. But the moderns have sought various ways of evading a critical censure which they foresaw; and it is instructive to consider the result. The Oedipus of Corneille knows that Laius was said to have been killed by robbers; he also knows the place and the date. Further, he distinctly remembers that, at the same place and at the same date, he himself had slain three wayfarers. Strange to say, however, it never occurs to him that these wayfarers could possibly have been Laius and his attendants. He mildly suggests to Iocasta that they may have been *the robbers* (Act I. Sc. i.); though, as appears from the circumstances which he himself afterwards relates (Act IV. Sc. iv.), he had not the slightest ground for such a supposition. This device cannot be deemed an improvement on Sophocles. Dryden's expedient is simpler:—

‘Tell me, Thebans,  
How Laius fell; for a confused report  
Pass'd through my ears, when first I took the crown;  
*But full of hurry, like a morning dream,  
It vanish'd in the business of the day.*

That only serves to show us that the dramatist has an uneasy conscience. Voltaire's method is subtler. Oedipus thus excuses himself for having to question Iocasta concerning the death of Laius:—

Madame, jusqu'ici, respectant vos douleurs,  
Je n'ai point rappelé le sujet de vos pleurs;  
Et de vos seuls périls chaque jour alarmée  
Mon âme à d'autres soins semblait être fermée.

But, as the author admits, the king ought not to have been so long deterred, by the fear of displeasing his wife, from informing himself as to the death of his predecessor: ‘this is to have



too much discretion and too little curiosity.' Sophocles, according to Voltaire, ought to have suggested some explanation of the circumstance that Oedipus, on hearing how Laius perished, does not at once recollect his own adventure in the narrow pass. The French poet seeks to explain it by hinting at a miraculous suspension of memory in Oedipus:—

Et je ne conçois pas par quel enchantement  
J'oubliais jusqu'ici ce grand événement;  
La main des dieux sur moi si long-temps suspendue  
Semble ôter le bandeau qu'ils mettaient sur ma vue.

But this touch, though bold and not unhappy, must be classed with the transparent artifices of the stage. The true answer to the criticisms on this score which Voltaire directs against Sophocles, Corneille, and himself is contained in a remark of his own, that a certain amount of improbability is inherent in the story of Oedipus<sup>1</sup>. If that improbability is excluded at one point, it will appear at another. This being so, it is not difficult to choose between the frank treatment of the material by Sophocles, and the ingenious but ineffectual compromises of later art.

§ 27. The recent revivals of Greek plays have had their great reward in proving how powerfully the best Greek Tragedy can appeal to modern audiences. Those who are furthest from being surprised by the result will be among the first to allow that the demonstration was needed. The tendency of modern study had been too much to fix attention on external contrasts between the old Greek theatre and our own. Nor was an adequate corrective of this tendency supplied by the manner in which the plays have usually been studied; a manner more favourable to a minute appreciation of the text than to apprehension of the play as a work of art. The form had been understood better than the spirit. A vague feeling might sometimes be perceived that the effectiveness of the old Greek dramas, *as such*, had depended essentially on the manners and beliefs of the people for whom

Revivals  
of Greek  
plays.

<sup>1</sup> In the fifth letter to M. de Genonville:—'Il est vrai qu'il y a des sujets de tragédie où l'on est tellement gêné par la bizarrerie des événemens, qu'il est presque impossible de réduire l'exposition de sa pièce à ce point de sagesse et de vraisemblance. Je crois, pour mon bonheur, que le sujet d'Oedipe est de ce genre.'

they were written, and that a successful Sophocles presupposed a Periclean Athens. Some wonderment appeared to greet the discovery that a masterpiece of Aeschylus, when acted, could move the men and women of to-day. Now that this truth has been so profoundly impressed on the most cultivated audiences which England or America could furnish,—in Germany and France it had been less unfamiliar,—it is not too much to say that a new life has been breathed into the modern study of the Greek drama.

The  
*Oedipus*  
*Tyrannus*  
—a crucial  
experi-  
ment.

§ 28. Recent representations of the *Oedipus Tyrannus* have a peculiar significance, which claims notice here. The incestuous relationship—the entrance of Oedipus with bleeding eyes—these are incidents than which none could be imagined more fitted to revolt a modern audience. Neither Corneille nor Voltaire had the courage to bring the self-blinded king on the stage; his deed is related by others. Voltaire, indeed, suggested<sup>1</sup> that the spectacle might be rendered supportable by a skilful disposition of lights,—Oedipus, with his gore-stained face, being kept in the dim back-ground, and his passion being expressed by action rather than declamation, while the scene should resound with the cries of Iocasta and the laments of the Thebans. Dryden dared what the others declined; but his play was soon pronounced impossible for the theatre. Scott quotes a contemporary witness to the effect that, when Dryden's *Oedipus* was revived about the year 1790, 'the audience were unable to support it to an end; the boxes being all emptied before the third act was concluded.'

The result  
at  
Harvard.

§ 29. In May, 1881, after seven months of preparation, the *Oedipus Tyrannus* was acted in the original Greek by members of Harvard University. Archaeology, scholarship, and art had conspired to make the presentation perfect in every detail; and the admirable record of the performance which has been published has a permanent value for every student of Sophocles<sup>2</sup>. Refer-

<sup>1</sup> In one of his notes on Corneille's Preface to the *Oedipe* (*Oeuvres de Corneille*, vol. VII. p. 262, ed. 1817).

<sup>2</sup> *An Account of the Harvard Greek Play. By Henry Norman.* Boston: James R. Osgood and Co., 1882. The account is illustrated by 15 photographs of characters and groups, and is dedicated by the Author (who acted the part of Creon) to Professor J. W. White. See Appendix, p. 201.

ences to it will be found in the following commentary. But it is the impression which the whole work made on the spectators of which we would speak here. Nothing of the original was altered or omitted; and at the last Oedipus was brought on the scene, 'his pale face marred with bloody stains' The performances were seen by about six thousand persons,—the Harvard theatre holding about a thousand at a time. As an English version was provided for those who needed it, it cannot be said that the language veiled what might else have offended. From first to last, these great audiences, thoroughly representative of the most cultivated and critical judgment, were held spell-bound. 'The ethical situation was so overwhelming, that they listened with bated breath, and separated in silence.' 'The play is over. There is a moment's silence, and then the theatre rings with applause. It seems inappropriate, however, and ceases almost as suddenly as it began. The play has left such a solemn impression that the usual customs seem unfitting, and the audience disperses quietly'.<sup>1</sup> There is the nineteenth century's practical interpretation of Aristotle. This is Tragedy, 'effecting, by means of pity and terror, the *purgation* of such feelings.'

§ 30. A few months later in the same year (1881), the *Oedipus Tyrannus* was revived in a fairly close French translation at the Théâtre Français. When the version of Jules Lacroix was played there in 1858, the part of Oedipus was filled by Geoffroy; but on this occasion an artist was available whose powers were even more congenial. Probably no actor of modern times has excelled M. Mounet-Sully in the union of all the qualities required for a living impersonation of the Sophoclean Oedipus in the entire series of moods and range of passions which the part comprises; as the great king, at once mighty and tender; the earnest and zealous champion of the State in the search for hidden guilt; the proud man startled by a charge which he indignantly repels, and embittered by the supposed treason of a friend; tortured by slowly increasing fears, alternating with moments of reassurance; stung to frenzy by the proof of his unspeakable wretchedness; subdued to a

*Oedipe Roi*  
at the  
Théâtre  
Français.

<sup>1</sup> *Account of the Harvard Greek Play*, pp. 36, 103.



calmer despair; finally softened by the meeting with his young daughters. The scene between Oedipus and Iocasta (vv. 700—862) should be especially noticed as one in which the genius of Sophocles received the fullest justice from that of M. Mounet-Sully. In the words of a critic who has finely described the performance<sup>1</sup>:—

‘Every trait of the tragedian’s countenance is now a witness to the inward dread, always increasing upon him, as he relates his own adventure, and questions her for more minute details of the death of Laius. His voice sometimes sinks to a trembling gasp of apprehension, as the identity of the two events becomes more and more evident. He seems to be battling with fate.’

With a modern audience, the moment at which the self-blinded Oedipus comes forth is that which tests the power of the ancient dramatist; if, at that sight, repugnance overpowers compassion, the spell has been imperfect; if all other feelings are absorbed in the profound pathos of the situation, then Sophocles has triumphed. We have seen the issue of the ordeal in the case of the representation at Harvard. On the Paris stage, the traditions of the French classical drama (represented on this point by Corneille and Voltaire) were apt to make the test peculiarly severe. It is the more significant that the moment is thus described in the excellent account which we have cited above:—

‘Oedipus enters, and in the aspect of the man, his whole history is told. It is not the adjunct of the bleeding eyes which now most deeply stirs the spectators. It is the intensity of woe which is revealed in every movement of the altered features and of the tottering figure whose bearing had been so majestic, and the tone of the voice,—hoarse, yet articulate. The inward struggle is recognised in its necessary outward signs. The strain on the audience might now become too great but for the relief of tenderness which almost immediately succeeds in the parting of Oedipus from his children. Often as pathetic farewells of a similar kind have been presented on the stage, seldom has any made an appeal so forcible.’

<sup>1</sup> *Saturday Review*, Nov. 19, 1881.



In the presence of such testimonies, it can no longer be deemed that the Tragedy of ancient Greece has lost its virtue for the modern world. And, speaking merely as a student of Sophocles, I can bear witness that the representation of the *Ajax* at Cambridge (1882) was to me a new revelation of meaning and power. Of that performance, remarkable in so many aspects, I hope to say something in a later part of this edition. Here it must suffice to record a conviction that such revivals, apart from their literary and artistic interest, have also an educational value of the very highest order.

## MANUSCRIPTS, EDITIONS AND COMMENTARIES.

**MSs. used.** § 1. The manuscripts of the *Oedipus Tyrannus* which have been chiefly used in this edition are the following<sup>1</sup>.

In the Biblioteca Mediceo-Laurenziana, Florence.

L, cod. xxxii. 9, commonly known as the Laurentian MS., first half of 11th century.

In the Bibliothèque Nationale, Paris.

A, cod. 2712, 13th century.

B, cod. 2787, ascribed to the 15th cent. (Catal. ii. 553).

E, cod. 2884, ascribed to the 13th cent. (? *ib.* ii. 565).

T, cod. 2711, 15th cent.

In the Biblioteca Marciana, Venice.

V, cod. 468, late 13th century or early 14th.

V<sup>1</sup>, cod. 616, probably of the 14th cent.

V<sup>2</sup>, cod. 467, 14th cent.

V<sup>3</sup>, cod. 472, 14th cent.

In the Bodleian Library, Oxford.

Cod. Laud. Misc. 99 (now Auct. F. 3. 25), late 14th century.

Cod. Laud. 54, early 15th cent.

Cod. Barocc. 66, 15th cent.

In the Library of Trinity College, Cambridge.

Cod. R. 3. 31, mainly of the late 14th century, in parts perhaps of the early 15th.

These MSS. I have myself collated.

The following are known to me in some cases by slighter personal

<sup>1</sup> There is no doubt that L. belongs to the first half of the 11th century, and none (I believe) that A is of the 13th. These are the two most important dates. In the case of several minor MSS., the tendency has probably been to regard them as somewhat older than they really are. The dates indicated above for such MSS. are given on the best authority that I could find, but I do not pretend to vouch for their precision. This is, in fact, of comparatively small moment, so long as we know the general limits of age. Excluding L and A, we may say broadly that almost all other known MSS. of Sophocles belong to the period 1300—1600 A.D.

inspection, but more largely from previous collations, especially from those of Prof. L. Campbell (2nd ed., 1879):—Pal. = Palat. 40, Heidelberg: Vat. a = cod. 40 in the Vatican, 13th cent. (ascribed by some to the 12th): Vat. b, cod. Urbin. 141, *ib.*, 14th cent.: Vat. c, cod. Urbin. 140, *ib.*, 14th cent.: M, cod. G. 43 sup., in the Biblioteca Ambrosiana, Milan, 13th or early 14th cent.: M<sup>2</sup>, cod. L. 39 sup., *ib.*, early 14th cent.: L<sup>2</sup>, cod. 31. 10 (14th cent.) in the Biblot. Med.-Lor., Florence; T, cod. Abbat. 152, late 13th, *ib.*: Δ, cod. Abbat. 41, 14th cent., *ib.*: Ricc. cod. 34, in the Biblioteca Riccardiana, Florence, sometimes ascribed to the 14th cent., but really of the 16th (see P. N. Papegeorgius, 'cod. Laurent. von Soph.', etc., p. 406, Leipzig, Teubner, 1883).

In making a first selection of mss. to be collated, I was guided chiefly by what I already knew of their character and of their relations to each other, as these might be inferred from the previous reports; and this list was afterwards modified by such light as I gradually gained from my own experience. L stands first and alone. A is perhaps next—though at a long interval—in general value. The selection of 14th and 15th century mss. could have been enlarged; but, so far as I can judge, the list which has been given is fairly representative. In the present state of our knowledge, even after all that has been done in recent years, it would, I think, be generally allowed that the greatest reserve must still be exercised in regard to any theory of the connections existing, whether by descent or by contamination, between our mss. of Sophocles. We have not here to do with well-marked families, in the sense in which this can be said of the manuscript authorities for some other ancient texts; the data are often exceedingly complex, and such that the facts could be equally well explained by any one of two, or sometimes more, different suppositions. This is a subject with which I hope to deal more fully on a future occasion; even a slight treatment of it would carry me far beyond the limits which must be kept here. Meanwhile, it may be useful to give a few notes regarding some of the mss. mentioned above, and to add some general remarks.

§ 2. L, no. xxxii. 9 in the Laurentian Library at Florence, is a vellum The Laurentian ms. ms., written in the first half of the eleventh century. It forms a volume measuring  $12\frac{1}{4}$  by  $8\frac{1}{2}$  inches, and containing 264 leaves (= 528 pages), of which Sophocles fills 118 leaves (= 236 pp.). It contains the seven plays of Sophocles, the seven plays of Aeschylus (with a few defects), and the *Argonautica* of Apollonius Rhodius. Marginal and interlinear scholia accompany the texts.

Since the first edition of this volume appeared, an autotype fac-

simile of the text of Sophocles in L has been published by the London Society for the Promotion of Hellenic Studies (1885). In an Introduction issued with the facsimile, the palaeographical character of the ms. has been described by Mr E. M. Thompson, Keeper of Manuscripts and Egerton Librarian in the British Museum. The ms. was produced in a regular workshop or scriptorium at Byzantium. The scribe wrote a clear and flexible hand; the characters are minuscule, in that more cursive style which distinguishes other classical mss. of the same period from the biblical and liturgical. As the form of the ruling shows, the scribe prepared the ms. to receive scholia; but his own work was confined to writing the text. The scholia were copied into the ms. by another person, under whose supervision the scribe appears to have worked. This person is usually designated as the 'diorthotes,' because he was the first corrector; or as 'S,' because he wrote the scholia. In some cases he himself corrected the errors of the first hand; in some others, where the first hand has corrected itself, this was probably done under his guidance; and he usually reserved to himself the part of supplying in the margin any verse which the first hand had omitted. In writing the scholia, the corrector used a mixture of minuscule uncial ('half-uncial'); but, in correcting or supplementing the text, he often used a more minuscule style, as if for the sake of greater uniformity with the first hand. Hence there is sometimes a doubt between the two hands, though, as a rule, they are easily distinguished.

The first hand.

The first corrector.

Later correctors of L.

In the 12th and 13th centuries, at least three different hands added some notes. Hands of the 14th, 15th, or 16th century have been recognised in some other notes, both marginal and superscript. These later hands can usually be distinguished from that of the first corrector (the 'diorthotes,' or S), but very often cannot be certainly distinguished from each other. The attempt to do so is of the less moment since the additions which they made are seldom of any value. For much else that is of palaeographical interest in regard to L, readers may be referred to Mr Thompson's Introduction: the facts noticed here are those which primarily concern a student of Sophocles.

Unique value of L.

§ 3. L is not only the oldest, but also immeasurably the best, ms. of Sophocles which we possess. In 1847 Cobet expressed the opinion that L is the source from which all our other mss. are ultimately derived. This view has been supported by Dindorf in the preface to his 3rd edition (Oxon. 1860), and by Moriz Seyffert in the preface to his *Philoctetes* (1867). The contrary view—that some of our mss. come from a source independent of L—has also found able supporters,



among whom have been Anton Seyffert (*Quaestiones criticae de Codicibus recte aestimandis*, Halle, 1863); Prof. N. Wecklein (*Ars Sophoclis emendandi*, pp. 2 ff., 1869), and Prof. L. Campbell (*Sophocles*, vol. 1. pp. xxiv ff., 1879). I learn, however, that Prof. Wecklein has since become disposed to retract his opinion. In the second part of the Introduction to the Facsimile of L (pp. 15 ff.), I have shortly stated some of the objections to regarding L as the unique source. Two of them are furnished by this play: viz. (i) verse 800, omitted in the text of L, and inserted in the margin by a hand certainly later than several of the mss. which have the verse in the text: (ii) the words  $\pi\alpha\rho\epsilon\iota\nu \eta \tau\omicron\iota\varsigma \theta\epsilon\omicron\iota\varsigma$  written at v. 896 in the text of L,—these being corrupted from a gloss,  $\pi\alpha\rho\eta\gamma\upsilon\rho\iota\zeta\epsilon\iota\nu \tau\omicron\iota\varsigma \theta\epsilon\omicron\iota\varsigma$ , which exists in full in the Trinity ms., and elsewhere<sup>1</sup>. The chief argument for L being the unique source is briefly this, that, though other mss. sometimes correct L on small points, no one of them supplies any correction which was clearly beyond the reach of a fairly intelligent scribe or grammarian. The question is one which does not seem to admit of demonstrative proof either way: we must be content with the probabilities, which will be differently estimated by different minds. Apart, however, from this obscure question, all scholars can agree in recognising the paramount importance of L as the basis of our text. The sense of L's incomparable value is one which steadily grows upon the student as he proceeds with the labour of textual criticism. Wecklein's words are not too strong, when properly understood: 'A critic will hardly go wrong if he treats every letter, every stroke in L as worthy of particular attention, while he regards the readings of other mss. rather in the light of conjectures,'—that is, where these mss. diverge from L otherwise than by correcting its trivial errors. Instances in which they correct L may be seen in this play at vv. 43, 182, 221, 296, 332, 347, 657, 730, 967, 1260, 1387, 1474, etc. But, notwithstanding all such small corrections, it remains true that, with L safe, the loss of our other mss. would have been a comparatively light misfortune. As instances in which a true reading has been preserved in a citation of Sophocles by an ancient author, but neither in L nor in any other ms., we may notice vv. 466, 528, 1170.

§ 4. Of the other Florentine mss., L<sup>2</sup> cod. xxxi. 10 (14th cent.) contains all the seven plays, while  $\Gamma$  (cod. Abbat. 152), of the late 13th cent., has only *Ai.*, *El.*, *O. T.*, *Phil.*; and  $\Delta$  (cod. Abbat. 41), of the 14th cent., only *Ai.*, *El.*, *O. T.* Other mss.

<sup>1</sup> A valuable discussion of this point is given by Prof. Campbell, vol. 1. pp. xxv—xli.

A, no. 2712 in the National Library of Paris, is a parchment of the 13th century<sup>1</sup>. It is a volume of 324 pages, each about 11½ inches by 9 in size, and contains (1) Eur. *Hec.*, *Or.*, *Phoen.*, *Androm.*, *Med.*, *Hipp.*: (2) p. 117—214, the seven plays of Soph.: (3) Ar. *Plut.*, *Nub.*, *Ran.*, *Eq.*, *Av.*, *Acharn.*, *Ecl.* (imperfect). The text of each page is in three columns; the writing goes continuously from left to right along all three, so that, e.g., vv. 1, 2, 3 of a play are respectively the first lines of columns 1, 2, 3, and v. 4 is the second line of col. 1. The contractions are naturally very numerous, since the average breadth of each column (*i.e.* of each verse) is only about 2 inches; but they are regular, and the ms. is not difficult to read.

B, no. 2787, in the same Library, written on thick paper, contains (1) Aesch. *P. V.*, *Theb.*, *Pers.*: (2) Soph. *O. T.*, *Trach.*, *Phil.*, *O. C.* Codex E, no. 2884, written on paper, contains (1) the same three plays of Aesch., (2) Soph. *Ai.*, *El.*, *O. T.*, (3) Theocr. *Idyll.* 1—14. Both these mss. have short interlinear notes and scholia. In E the writing is not good, and the rather frequent omissions show the scribe to have been somewhat careless. Though the Catalogue assigns E to the 13th cent., the highest date due to it seems to be the middle or late 14th. T, no. 2711, on thick paper, a ms. of the 15th cent., exhibits the seven plays of Sophocles in the recension of Demetrius Triclinius, the grammarian of the 14th cent. The single-column pages, measuring about 11½ by 7½, contain copious marginal scholia, which are mainly Triclinian. The general features of the Triclinian recension are well-known. He occasionally gives, or suggests, improved readings, but his ignorance of classical metre was equalled by his rashness, and especially in the lyrics he has often made havoc.

Of the Venetian mss., V, no. 468, a paper folio of the late 13th or early 14th cent., contains (1) Oppian; (2) Aesch. *P. V.*, *Theb.*, *Pers.*, *Agam.* (imperfect): (3) Soph., the 7 plays (but *Trach.* only to 18, *O. C.* only from 1338). V<sup>2</sup>, no. 616, a parchment in small folio, probably of the 14th cent., contains (1) Soph., the 7 plays: (2) Aesch., 5 plays (*Cho.* and *Suppl.* wanting). V<sup>3</sup>, no. 467, a paper 8vo. of the 14th cent., has the 7 plays of Sophocles. V<sup>4</sup>, no. 472, a paper 8vo. of the 14th cent., has (1) Ar. *Plut.*, *Nub.*, *Ran.*; (2) Soph. *Ai.*, *El.*, *Ant.* (imperfect), *O. T.*, with marginal scholia.

Of the Bodleian mss., Laud. Misc. 99 (Auct. F. 3. 25), late 14th cent., contains Soph. *O. T.*, *El.*, *Ai.*: Laud. 54 (early 15th cent.) the same three: Barocc. 66, 15th cent., the same three, with Eur. *Phoen.*

<sup>1</sup> It contains the entry, 'Codex optimae notae. Codex Memmianus. Anno D. 1731 Feb. 16 Die.' In 1740 it had not yet been collated (Catal. ii. 542).

The ms. of Trin. Coll. Camb. (late 14th—early 15th) has *EL*, *Ai*, *O. T.*

§ 5. In relation to a text, the report of manuscript readings may be valuable in either, or both, of two senses, the palaeographical and the critical. For example, in *O. T.* 15 L reads *προσήμεθα*, and in 17 *στένοντες*. These facts have a palaeographical interest, as indicating the kind of mistakes that may be expected in mss. of this age and class. But they are of no critical interest, since neither *προσήμεθα* nor *στένοντες* is a possible variant: they in no way affect the certainty that we must read *προσήμεθα* and *σθένοντες*. In a discussion on the characteristics and tendencies of a particular ms., such facts have a proper (and it may happen to be, an important) place, as illustrating how, for instance, *ι* may have been wrongly added, or *θ* wrongly altered, elsewhere. The editor of a text has to consider how far he will report facts of which the direct interest is palaeographical only.

The general rule which I have followed is to report only those readings of mss. which have a direct critical interest, that is, which affect a question of reading or of orthography; except in the instances, not numerous in this play, where a manuscript error, as such, appeared specially significant. Had I endeavoured to exhibit all, or even a considerable part, of the mere mis-spellings, errors of accentuation, and the like, which I have found in the mss. which I have collated, the critical notes must have grown to an enormous bulk, without any corresponding benefit, unless to the palaeographical student of the particular codex and its kindred. On the other hand, I have devoted much time, care, and thought to the endeavour not to omit in my critical notes any point where the evidence of the mss. known to me seemed to have a direct bearing on the text.

§ 6. The use of conjecture is a question on which an editor must be prepared to meet with large differences of opinion, and must be content if the credit is conceded to him of having steadily acted to the best of his judgment. All students of Sophocles would probably agree at least in this, that his text is one in which conjectural emendation should be admitted only with the utmost caution. His style is not seldom analogous to that of Vergil in this respect, that, when his instinct felt a phrase to be truly and finely expressive, he left the logical analysis of it to the discretion of grammarians then unborn. I might instance *ῥῶν πασι χαίρω* (*O. T.* 596). Such a style may easily provoke the heavy hand of prosaic correction; and, if it requires sympathy to interpret and defend it, it also requires, when it has once been marred, a very tender and very temperate touch in any attempt to restore it. Then in the lyric

Scope of  
the critical  
annota-  
tion.

The use of  
conjecture.



parts of his plays Sophocles is characterised by tones of feeling and passion which change with the most rapid sensibility —by boldness and sometimes confusion of metaphor—and by occasional indistinctness of imagery, as if the figurative notion was suddenly crossed in his mind by the literal.

Our text—  
how trans-  
mitted.

§ 7. Now consider by what manner of process the seven extant plays of this most bold and subtle artist have come down to us through about 23 centuries. Already within some 70 years after the death of Sophocles, the Athenian actors had tampered in such wise with the texts of the three great dramatists that the orator Lycurgus caused a standard copy to be deposited in the public archives of Athens, and a regulation to be made that an authorised person should follow in a written text the performances given on the stage, with a view to controlling unwarranted change<sup>1</sup>. Our oldest manuscript dates from 1400 to 1500 years after the time of Lycurgus. The most ancient sources which existed for the writers of our MSS. were already, it cannot be doubted, seriously corrupted. And with regard to these writers themselves, it must not be forgotten what their ordinary qualifications were. They were usually men who spoke and wrote the Greek of their age (say from the 11th to the 16th century) as it was commonly spoken and written by men of fair education. On the other hand, as we can see, they were usually very far from being good scholars in old classical Greek; of classical metres they knew almost nothing; and in respect of literary taste or poetical feeling they were, as a rule, no less poorly equipped. In the texts of the dramatists they were constantly meeting with things which they did not understand, and in such cases they either simply transmitted a fault of the archetype, or tried to make sense by some expedient of

Its general  
condition.

their own. On the whole, the text of Sophocles has fared better in the MSS. than that of either Aeschylus or Euripides. This needs no explanation in the case of Aeschylus. The style of Euripides, apparently so near to common life, and here analogous to that of Lysias, is, like the orator's, full of hidden snares and pitfalls for a transcriber: *λείη μὲν γὰρ ἰδεῖν*, as the old epigram says of it, *εἰ δέ τις αὐτὴν | εἰσβαίνοι, χαλεποῦ τρηχυτέρῃ σκόλοπος*. Where, however, our MSS. of Sophocles do fail, the corruption is often serious and universal. His manuscript text resembles a country with generally good roads, but an occasional deficiency of bridges.

Is there reason to hope that, in such places, more light will yet be obtained from the manuscripts or scholia now known to exist? It

<sup>1</sup> [Plut.] *Vit. Lycurg.* § 11.



appears hardly doubtful that this question must be answered in the negative. The utmost which it seems prudent to expect is a slightly increased certitude of minor detail where the text is already, in the main, uncorrupted. I need scarcely add that the contingency of a new ms. being discovered does not here come into account.

§ 8. Such, then, are the general conditions under which an editor of Sophocles is required to consider the treatment of conjectural emendation. It would seem as if a conservative *tendency* were sometimes held to be desirable in the editor of a text. When a text has been edited, we might properly speak of the *result* as 'conservative' or the contrary. But an editor has no more right to set out with a conservative tendency than with a tendency of the opposite kind. His task is simply to give, as nearly as he can ascertain it, what the author wrote. Each particular point affecting the text must be considered on its own merits. Instances have not been wanting in which, as I venture to think, editors of Sophocles have inclined too much to the side of unnecessary or even disastrous alteration. On the other hand, it is also a serious fault to place our manuscripts above the genius of the ancient language and of the author, and to defend the indefensible by 'construing,' as the phrase is, 'through thick and thin.' Who, then, shall be the judge of the golden mean? The general sense, it must be replied, of competent and sympathetic readers. This is the only tribunal to which in such a case an editor can go, and in the hands of this court he must be content to leave the decision.

Textual criticism should have no bias.

§ 9. The following table exhibits the places where the reading adopted in my text is found in no ms., but is due to conjecture. The reading placed first is one in which L agrees with some other ms. or mss., except where it is differently specified. After each conjecture is placed the name of the critic who (to the best of my knowledge) first proposed it: where the priority is unknown to me, two or more names are given.

Conjectures of former critics, adopted in the text.

198 τέλει] τελεῖν Hermann. 200 A long syllable wanting. <τάν> Hermann. 214 —οο wanting. <σύμμαχον> Wolff. 248 ἄμοιρον] ἄμορον Porson. 351 προσεῖπας] προεῖπας Brunck. 360 λέγειν] λέγων Hartung. 376 με...γε σοῦ] σε ..γ' ἐμοῦ Brunck. 478 πέτρας ὡς ταῦρος (πετραῖος ὁ ταῦρος first hand of L)] πέτρας ἰσόταυρος J. F. Martin and E. L. Lushington. 537 ἐν ἐμοῖ] ἐν μοι Reisig. 538 γνωρίσοιμι] γνωριοῖμι Elmsley. 539 κούκ] ἢ οὐκ A. Spengel. 657 σ' inserted by Hermann after λόγῳ. 666 καὶ τὰδ'] τὰ δ' Kennedy (τὰδ' Herm.). 672 ἐλεεινὸν] ἐλεινὸν Porson. 693 εἰ σε νοσφίζομαι] εἰ σ' ἐνοσφίζομαι Hermann, Hartung, Badham. 696 εἰ δύναιτο γενοῦ (δύνα first hand in L)]

ἂν γένοιτο Blaydes. 741 τίνα δ'] τίνος Nauck. 763 ὁ δέ γ' (ὁ γ' L)] οἱ  
 Hermann. 790 προῦφάνη] προῦφηνεν Hermann. 815 τίς τοῦδ' γ'  
 ἀνδρὸς νῦν ἔστ' ἀθλιώτερος (others τίς τοῦδ' γ' ἀνδρὸς ἐστίν ἀθλιώτερος)]  
 τίς τοῦδε νῦν ἔστ' ἀνδρὸς ἀθλιώτερος; I had supposed this obvious  
 remedy to be my own, but find that P. N. Papageorgius (*Beiträge* p. 26,  
 1883) ascribes it to Dindorf in the *Poet. Scen.*: this then must be some  
 former edit., for it is not in that of 1869 (the 5th), and in the Oxford  
 ed. of 1860 Dind. ejected the verse altogether: see my crit. note on  
 the place. 817 ᾧ...τινα] ὅν...τινι Wunder. 825 μήτ' (μῆστ' first hand  
 in L.)] μήδ' Dindorf. 876 ἀκροτάταν εἰσαναβᾶσ'] ἀκρότατα γείσ' ἀναβᾶσ'  
 Wolff. 877 ἀπότομον] ἀποτομοτάταν Schnelle. 891 ἔζεται (ἔζεται, sic,  
 L.)] θίζεται Blaydes. 893 θυμῶι (others θυμῶ or θυμοῦ)] θεῶν Hermann.  
 906 — — — or — — — wanting. παλαίφατα Linwood. 943 f. ἥ τέθιηκε  
 Πόλυβος; εἰ δὲ μὴ | λέγω γ' ἐγὼ τάληθές] Triclinius conjectured ἥ τέθιηκέ  
 που Πόλυβος, γέρον; | εἰ μὴ λέγω τάληθές, which Erfurdt improved by  
 substituting Πόλυβος, ὦ γέρον for που Πόλυβος γέρον. 987 μέγας] μέγας  
 γ' Ποσειδῶν 993 ἥ οὐ θεμιτὸν] ἥ οὐχὶ θεμιτὸν Brunck. 1002 ἔγωγ' οὐ  
 (ἔγωγ' οὐχὶ A)] ἐγὼ οὐχὶ Porson. 1025 τεκῶν] τυχῶν Bothe, Foertsch  
 1062 οὐκ ἂν ἐκ τρίτης] οὐδ' ἂν τρίτης Hermann. 1099 τῶν] τᾶν Nauck.  
 1100 προσιπelasθεῖς] πατρὸς πελασθεῖς Lachmann. 1101 ἥ σέ γε  
 θυγάτηρ] ἥ σέ γ' ἐννάτειρά τις Arndt. 1109 Ἑλικωνιάδων] Ἑλικωνίδων  
 Porson. 1137 ἐμμήνους (ἐκμήνους cod. Trin.)] ἐκμήνους Porson. 1193  
 τὸ σόν τοι] τὸν σόν τοι Joachim Camerarius. 1196 οὐδένα] οὐδέν  
 Hermann. 1205 τίς ἐν πόνοις, τίς ἄταις ἀγρίαις] τίς ἄταις ἀγρίαις, τίς  
 ἐν πόνοις Hermann. 1216 A long syllable wanting. <ῶ> Erfurdt.  
 1218 ὀδύρομαι] δύρομαι Seidler. 1244 ἐπιρρήξας] ἐπιρράξας Dobree.  
 1245 κύλει] καλεῖ Erfurdt. 1264 πλεκταῖς εἴωραις ἐμπεπλεγμένην (L  
 ἐμπεπληγμένην). ὁ δὲ | ὅπως δ' (A omits δ'). πλεκταῖσιν αἰώραισιν ἐμπε  
 πλεγμένην ὁ δὲ | ὅπως δ' also occurs.] πλεκταῖσιν αἰώραισιν ἐμπεπλεγμέ  
 νην. | ὁ δ' ὡς Campbell. 1279 αἵματος (others αἵματος τ')] αἵματοῖς  
 Heath. 1310 διαπέταται] διαπωτᾶται Musgrave, Seidler. 1315 ἀδάμασ  
 τον] ἀδάματον Hermann. *ib.* A syllable x wanting. <όν> Hermann.  
 1341 τὸν ὀλέθριον μέγαν (others μέγα)] τὸν μέγ' ὀλέθριον Erfurdt. 1348  
 μὴδ' ἀναγνῶναί ποτ' ἂν (or ποτε)] μὴδέ γ' ἂν γνῶναί ποτε Hermann. 1350  
 νομάδος] νομάδ' Elmsley. 1360 ἄθλιος] ἄθεος Erfurdt. 1365 ἔφν] ἐτι  
 Hermann. 1401 μέμνησθ' ὅτι] μέμνησθέ τι Elmsley. 1494 f. τοῖς  
 ἐμοῖς | γονεῦσιν] ταῖς ἐμαῖς γοναῖσιν Kennedy. 1505 μὴ σφε παρίδης] μὴ  
 σφε περιδης Dawes. 1513 αἰὶ] εἶ Dindorf. 1517 εἶμι] εἶμι Brunck.  
 1521 νῦν...νῦν] νυν...νυν Brunck. 1526 ὅστις...καὶ τύχαις ἐπιβλέπων]  
 οὐ τίς...ταῖς τύχαις ἐπὶβλεπεν Hartung, partly after Martin and  
 Ellendt.

§ 10. The following emendations, adopted in the text, are due to the present editor. The grounds on which they rest are in each case stated in the commentary:—

Con-  
jectures  
by the  
editor.

227 ὑπεξελών | αὐτὸς] ὑπεξελεῖν αὐτόν.

624 ὅταν] ὡς ἄν.

640 δρᾶσαι...δνοῖν] δνοῖν...δρᾶν.

1091 Οἰδίπου] Οἰδίπουν.

1218 ὡς περίαλλα ἰαχέων (νν. ll. περίαλα, ἄχέων)] ὥσπερ ἰάλεμον χέων.

1405 ταῦτόν] ταῦτοῦ.

One conjectural supplement is also the editor's:

493 <βασανίζων>.

In a few other places, where I believe the text to be corrupt, I have remedies to suggest. But these are cases in which the degree of probability for each mind must depend more on an ἀλογος αἴσθησις. Here, then, the principles of editing which I have sought to observe would not permit me to place the conjectures in the text. In the commentary they are submitted to the consideration of scholars, with a statement of their grounds in each case. 1090 οὐκ ἔσει τὰν αὐρίον] τὰν ἐπιωῦσαν ἔσει. 1101 ἥ σέ γε θυγάτηρ | Λοξίου<sup>1</sup>;] ἥ σέ γ' ἔφυσε πατήρ | Λοξίας<sup>1</sup>; 1315 δυσούριστον &] δυσούριστ' ἰόν. 1350 νομάδ<sup>1</sup>] μονάδ<sup>1</sup>.

§ 11. In my text, a conjecture is denoted by an asterisk, \*τελεῖν for Notation. τελεῖ in v. 198: except in those cases where a slight correction, which at the same time appears certain, has been so generally adopted as to have become part of the received text; as ἄμορον for ἄμοιρον in 248. In such cases, however, no less than in others, the fact that the reading is due to conjecture is stated in the critical note. A word conjecturally inserted to fill a lacuna is enclosed in brackets, as <τᾶν> in v. 200.

The marks † † signify that the word or words between them are believed by the editor to be unsound, but that no conjecture seemed to him to possess a probability so strong as to warrant its insertion in the text.

§ 12. Editions.—The following is an alphabetical list of the principal editions of Sophocles, with their dates. Separate editions of this play are marked with an asterisk.—Aldus (Venice, 1502: the *ed. princeps*).—Bergk (1858).—Blaydes (1859).—Bothe (1806).—Brunck (1786).—Burton (Soph. *O. T.*, *O. C.*, *Ant.*, with Eur. *Phoen.*, and Aesch. *Theb.*: 2nd ed., with additions by T. Burgess, 1779).—Camerarius, Joachim (1534).—L. Campbell (2nd ed., 1879).—Canter (1579).—Dindorf (3rd Oxford ed., 1860: 6th Leipsic ed., revised by S. Mekler, 1885).—Elmsley (1825).—Erfurdt and G. Hermann (1809-1825: new ed., 1830

<sup>1</sup> See Appendix on verse 1190.



—1866. Hermann's first recension of the *Oed. Tyr.*, in the above edition, appeared in 1811; the second, in 1823; the third, in 1833).—Hartung (1851).—\*Herwerden (1851).—T. Johnson (1745).—Junta (Florence, 2nd ed., 1547).—\*Kennedy (1882).—\*Kennedy, with notes by T. H. Steel (1885).—Linwood (4th ed., 1877).—J. F. Martin (1822).—Matthiae (1825).—Musgrave (1800).—Neue (1831).—\*Fr. Ritter (1870).—Schaefer (1810: new ed., 1873).—M. Schmidt (1871).—Schneider (2nd ed., 1844).—Schneidewin, revised by Nauck (new ed., 1886).—H. Stephanus (H. Estienne, 1568).—Tournier (2nd ed., 1877).—Turnebus (Paris, 1552-3).—Vauvilliers (1781).—Wecklein (1876).—\*White, J. H. (new ed., 1879).—Wolff Bellermann (2nd ed., 1876).—Wunder (new English ed., 1855).

## Subsidia.

§ 13. Subsidia.—The scope of the following list is limited to indicating some of the principal writings consulted for this edition.—Arndt (*Quaestiones criticae, &c.*, 1844: *Kritische u. exegetische Bemerkungen, &c.*, 1854: *Beiträge z. Kritik des Soph. Textes, &c.*, 1862).—Badham (*Miscellanea*, 1855).—Butcher (in *Fortnightly Review*, June, 1884).—Cobet (*Var. Lectiones*, 2nd ed., 1873).—Dobree (*Adversaria*, 1831).—Doederlein (*Minutiae Sophocleae*, 1842-47).—Ellendt (*Lexicon Sophocleum*, 1872).—Emperius, Ad. (*Analecta critica*, 1842).—Gleditsch, Hugo (*Die Sophokleischen Strophen metrisch erklärt*, 1867-8).—Heath (*Notae sive Lectiones, &c.*, 1762).—Heimsoeth (*Kritische Studien*, 1865: *Commentatio critica* on textual emendation, continued in several parts, 1866-1874).—Kvřcala, Joh. (*Beiträge z. Kritik, &c. des Soph.*, part iv., 1869).—Otto, Clem. (*Quaestiones Soph. Criticae*, 1868-1876).—Papa-georgius, P. N. (*Beiträge z. Erklärung, &c. des Sophokles*, 1883).—Porson (*Adversaria*, 1812).—Purgold, L. (*Obss. Crit. in Soph., &c.*, 1802).—Reiske (*Animadversiones ad Sophoclem*, 1743?).—Schmidt, F. W. (*Kritische Studien*, 1886: also several earlier tracts).—Seyffert, M. (*Kritische Bemerkungen zu Soph. Oed. Tyr.*, 1863).—Wecklein (*Ars Sophoclis emendandi*, 1869).—Whitelaw, R. (*Notes on the Oed. Rex*, in *Transactions of the Cambridge Philological Society*, vol. III., part I., 1886. The same part of the vol. contains *Grammatical Annotations upon the Oed. Rex*, by J. P. Postgate: and *Note on Oed. Rex*, 43 sqq., by C. A. M. Fennell).—Occasional reference has also been made to many other scholars who have discussed particular points or passages of this play. A useful clue to many of these is given by H. Genthe's *Index Commentl. Sophoclearum* from 1836 to 1874 (the date of issue), in which §§ 541-616 (pp. 66-73) relate to the *Oedipus Tyrannus*.



## METRICAL ANALYSIS.

IN my text, I have exhibited the lyric parts with the received division of verses, for convenience of reference to other editions, and have facilitated the metrical comparison of strophe with antistrophe by prefixing a small numeral to each verse.

Here, in proceeding to analyse the metres systematically, I must occasionally depart from that received division of verses—namely, wherever it differs from that which (in my belief) has been proved to be scientifically correct. These cases are not very numerous, however, and will in no instance cause difficulty.

The researches of Dr J. H. Heinrich Schmidt into the Rhythmic and Metric of the classical languages have thrown a new light on the lyric parts of Greek Tragedy<sup>1</sup>. A thorough analysis of their structure shows how inventive and how delicate was the instinct of poetical and musical fitness which presided over every part of it. For the criticism of lyric texts, the gain is hardly less important. Conjectural emendation can now in many cases be controlled by more sensitive tests than were formerly in use. To take one example from this play, we shall see further on how in v. 1214 the *δικάζει τὸν* of the MSS. is corroborated, as against Hermann's plausible conjecture *δικάζει τ'*. The work of Dr Schmidt might be thus described in general terms. Setting out from the results of Rossbach and Westphal, he has verified, cor-

<sup>1</sup> Dr Schmidt's work, 'Die Kunstformen der Griechischen Poesie und ihre Bedeutung,' comprises four volumes, viz. (1) 'Die Eurhythmie in den Chorgesängen der Griechen,' &c Leipzig, F. C. Vogel, 1868. (2) 'Die antike Compositionslehre,' &c. *ib.* 1869. (3) 'Die Monodien und Wechselgesänge der attischen Tragödie,' &c. *ib.* 1871. (4) 'Griechische Metrik,' *ib.* 1872.

rected, and developed these by an exhaustive study of the Greek metrical texts themselves. The essential strength of his position consists in this, that his principles are in the smallest possible measure hypothetical. They are based primarily on internal evidence afforded by Pindar, Aeschylus, Sophocles, Euripides and Aristophanes. To Dr J. W. White, Assistant Professor of Greek at Harvard University, is due the credit of having introduced Dr Schmidt's system to English readers<sup>1</sup>.

With regard to the lyric parts of this play, were I to give merely a skeleton scheme of them, the application of it to the Greek text might prove a little difficult for those who are not already acquainted with the results indicated above. For the sake, therefore, of greater clearness, I give the Greek text itself, with the scheme applied to it. Such notes as appeared requisite are added.

A few explanatory remarks must be premised.



Preliminary  
remarks.


A syllable of speech, like a note of music, has three conditions of utterance: (1) *length of tone*, (2) *strength of tone*, (3) *height of tone*.



(1) *Length of tone*—according as the voice dwells a longer or shorter time on the syllable—is the affair of *Quantity*. A 'short' syllable, as distinguished from a 'long,' is one which is pronounced in a shorter time. (2) *Strength of tone*—according to the stronger or weaker 'beat,' *ictus*, which the voice gives to the syllable—is the affair of *Rhythm*. 'Rhythm' is measured movement. The unity of a rhythmical sentence depends on the fact that one syllable in it has a stronger ictus than any other. (3) *Height of tone*—according as the voice has a higher or lower pitch—is the affair of *Accent*.

In modern poetry, Accent is the basis of Rhythm. In old Greek poetry, Quantity is the basis of Rhythm, and Accent has no influence which we can perceive. The facts which we have now to notice fall, then, under two heads: I. Quantity, as expressed in *Metre*: and II. *Rhythm*.



<sup>1</sup> By his excellent translation, made conjointly with Prof. Dr Riemenschneider, and revised by Dr Schmidt, of the 'Leitfaden in der Rhythmik und Metrik der Classischen Sprachen' (Leipzig, 1869) an epitome, for schools, of the principles established in the 'Kunstformen.' The 'Introduction to the Rhythmic and Metric of the Classical Languages' was published at Boston, by Ginn and Heath, 1878; and in Prof. White's edition of this play (1879) the lyrics are constituted in conformity with it. Here, I have felt it necessary to assume that few of my English readers would be familiar with Dr Schmidt's results, and have therefore deemed it expedient to give fuller explanations than would otherwise have been necessary.

I. *Metre.* § 1. In Greek verse, the short syllable, denoted by  $\cup$ , *Metre*, is the unit of measure, and is called 'a time' (Lat. *mora*): a long syllable,  $-$ , has twice the value of a short; so that  $-\cup$  is a foot of 'three times.' The short syllable has the musical value of a quaver  or  $\frac{1}{8}$  note (*i.e.* eight of which make  $\underline{\hspace{1cm}}$ ). The long syllable has therefore the value of  or a  $\frac{1}{4}$  note.

§ 2. As in music  signifies that the  $\frac{1}{4}$  note has been made one-half as long again (*i.e.*  $\frac{1}{4} + \frac{1}{8} = \frac{3}{8}$ ), so in Greek verse the long syllable could be prolonged by a pause, and made equal to *three* short syllables. When it has this value, instead of  $-$  we write  $\sqcup$ .

§ 3. In a metrical foot, there is always one syllable on which the chief strength of tone, or ictus, falls. This syllable is called the *arsis* of the foot. The rest of the foot is called the *thesis*<sup>1</sup>. When a long syllable forms the *arsis* of a measure, it can have the value of even *more* than three short syllables. When it becomes equivalent to *four* ( $=$   a  $\frac{1}{2}$  note), it is written thus,  $\sqcup$ . When to *five* ( $=$    $\frac{5}{8}$  note), thus,  $\sqcup$ .



§ 4. When the long syllable (written  $\sqcup$ ) is made equal to *three* short, it can be used, alone, as a metrical substitute for a whole foot of three short 'times,' viz. for  $-\cup$  (trochee),  $\cup-$  (iambus), or  $\cup\cup\cup$  (tribrach). So, when (written  $\sqcup$ ) it has the value of *four* short, it can represent a whole foot in  $\frac{4}{8}$  ( $\frac{1}{2}$ ) measure, viz.  $-\cup\cup$  (dactyl),  $\cup\cup-$  (anapaest), or  $--$  (spondee). And so  $\sqcup$  can replace any  $\frac{5}{8}$  measure, as  $-\cup-$ ,  $-\cup\cup\cup$ ,  $\cup\cup\cup-$  (paeons),  $\cup---$ ,  $---\cup$  (bacchii). This representation of a *whole foot* by one prolonged syllable is called *syncope*, and the foot itself is 'a *syncopated trochee*,' &c.

§ 5. When two short syllables are used, by 'resolution,' for a long one ( for ) this is denoted by  $\asymp$ . Conversely the sign  $\oslash$  means that one long syllable is used, by 'contraction,' for two short ones.


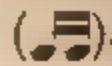
§ 6. An 'irrational syllable' ( $\sigma\upsilon\lambda\lambda\alpha\beta\eta\ \alpha\lambda\omicron\gamma\omicron\varsigma$ ) is one which has a *metrical* value to which its actual *time value* does not properly entitle it.

<sup>1</sup> This is the reverse of the old Greek usage, in which  $\theta\acute{\epsilon}\sigma\iota\varsigma$  meant 'putting down the foot' (and so the syllable which has the ictus),  $\alpha\rho\sigma\iota\varsigma$ , the 'lifting' of it. Roman and modern writers applied *arsis* to 'the raising of the voice,' *thesis*, to the lowering of it. Dr Schmidt has reverted to the Greek use, which is intrinsically preferable, since the modern use of the term 'arsis' tends to confuse *ictus* with *accent*. But the modern use has become so general that, in practice, it appears more convenient to retain it; and I have done so.


The most frequent case is when a long stands for a short in the thesis of a foot, which is then 'an irrational foot.' The irrational syllable is marked >. Thus in the trochaic verse (*O. T.* 1524),  $\tilde{\omega}$  πῦτρ | ᾠς  $\theta\eta\beta'$ ης, the syllable  $\theta\eta$  is irrational, and as  $\theta\eta\beta$  is an irrational trochee. The converse use of an irrational short syllable instead of a long is much rarer, occurring chiefly where - ∪ ∪ is replaced by an apparent ∪ ∪ ∪ (written ∪ ∪ >), or -- by an apparent - ∪ (written - >). In a metrical scheme > means that a long syllable is admitted as an irrational substitute for a short one.







§ 7. When a dactyl takes the place of a trochee, it is called a *cyclic* dactyl, and written ∪ ∪. The true dactyl (- ∪ ∪) - : the cyclic - : i.e. the long syllable loses  $\frac{1}{4}$  of its value, and the first short loses  $\frac{1}{2}$ , so that we have  $\frac{1\frac{1}{2}}{8} + \frac{1}{8} + \frac{1}{8} = \frac{3}{8}$ . So the cyclic anapaest, ∪ ∪ -, can replace an iambus.

§ 8. A measure can be introduced by a syllable external to it, and having no ictus. This syllable is called the *anacrusis* (ἀνάκρουσις, 'upward beat'). It can never be longer than the thesis of the measure, and is seldom less. Thus, before - ∪, the anacrusis would properly be ∪ (for which an irrational syllable > can stand). Before - ∪ ∪, it would be ∪ ∪ or -. The anacrusis is divided from the verse by three vertical dots ∴.

§ 9. It will be seen that in the Parodos, 2nd strophe, 1st period, 3rd verse, the Greek letter ω is printed over the syllables στόλος which form the anacrusis. This means that they have not the full value of ∪ ∪ or two  $\frac{1}{8}$  notes (), but only of two  $\frac{1}{16}$  notes (.

§ 10. *Pauses.* The final measure of a series, especially of a verse, might always be incomplete. Then a pause represented the thesis of the unfinished foot. Thus the verse νῦν δ' ἐπὶ κέκλωμένᾳ ∪ ∪ is incomplete. The lacking syllables ∪ ∪ are represented by a pause. The signs for the pause, according to its length, are as follows:—

A pause equal to ∪ is denoted by Λ, musically  for

"	"	-	"	"	Λ,	"		"	
"	"	- ∪	"	"	Λ,	"		"	
"	"	--	"	"	Λ,	"		"	

Rhythm.

II. *Rhythm.* § 11. Metre having supplied feet determined by quantity, Rhythm combines these into groups or 'sentences' determined by ictus. Thus in verse 151,  $\tilde{\omega}$  Διὸς ἀδυνεπὲς φάτι, || τίς ποτε τᾶς



πολυχρόνου, there are two rhythmical sentences. The first owes its rhythmical unity to the chief ictus on ὦ, the second to the chief ictus on τίς. Such a rhythmical κῶλον or sentence almost always consists of feet equal to each other. The end of a sentence is denoted by the sign |.

§ 12. Rhythmical sentences are again combined in the higher unity of the rhythmical *period*. Here the test of unity is no longer the presence of a chief ictus on one syllable, but the accurate correspondence with each other of the sentences which the period comprises. The period is seen to be such by the fact that it is neither less nor more than an artistic and symmetrical whole.

§ 13. In the choric type of lyrics, which Tragedy uses, we find, as in other Greek lyric types, the rhythmical sentence and period. Their correspondence is subordinate to that of strophe and antistrophe. Each strophe contains usually (though not necessarily) more than one rhythmical period. Each period of the strophe has its rhythmical counterpart in a period of the antistrophe. And, within each period, the rhythmical 'sentences' (κῶλα) accurately correspond with each other.

§ 14. In the choric dance which accompanied the choric song, the *antistrophe* brought the dancer back to the position from which, at the beginning of the *strophe*, he set out. Hence the necessity for strict metrical correspondence, *i.e.* for equal duration in time. When any part of a choric song is non-antistrophic, this means that, while that part was being sung, the dancers stood still. A non-antistrophic element could be admitted in any one of three forms: viz. (1) as a verse prefixed to the first strophe—a 'proode' or *prelude*, τὸ προῳδικόν, ἡ προῳδός, denoted by πρ.; (2) as a verse inserted between strophe and antistrophe—a 'mesode' or *interlude*, τὸ μεσῳδικόν, ἡ μεσῳδός; (3) as a verse following the last antistrophe—an 'epode' or *postlude*, τὸ ἐπῳδικόν, ἡ ἐπῳδός<sup>1</sup>.

During the pause at the end of a verse in a choric ode of Tragedy, the dance and song momentarily ceased; but instrumental music probably filled the brief interval. Such pauses correspond no less exactly than the other rhythmical divisions.

We will now see how these principles are exemplified in the lyrics of the *Oedipus Tyrannus*. Under each line of a strophe I give in smaller type the corresponding line of the antistrophe, since the comparison is often instructive, especially with regard to irrational syllables.

<sup>1</sup> Distinguish the masc. ὁ ἐπῳδός, a refrain, esp. the epodic distichon as used by Arch. echus and Horace.

## I. Parados, vv. 151—215.

## FIRST STROPHE.

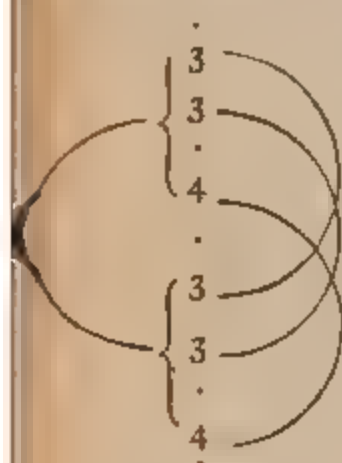
(I., II., denote the *First* and *Second Rhythmical Periods*. The sign || marks the end of a *Rhythmical Sentence*; ] marks that of a *Period*.)

- I. 1.  $\overline{\omega}$   $\overline{\delta}$   $\overline{\iota}$   $\overline{o}$  |  $\overline{a}$   $\overline{d}$   $\overline{u}$   $\overline{e}$   $\overline{p}$  |  $\overline{e}$   $\overline{s}$   $\overline{\phi}$   $\overline{\alpha}$   $\overline{\tau}$   $\overline{i}$  ||  $\overline{\tau}$   $\overline{i}$   $\overline{s}$   $\overline{\pi}$   $\overline{o}$   $\overline{\tau}$   $\overline{e}$  |  $\overline{\tau}$   $\overline{a}$   $\overline{s}$   $\overline{\pi}$   $\overline{o}$   $\overline{\lambda}$   $\overline{u}$  |  $\overline{\chi}$   $\overline{\rho}$   $\overline{\alpha}$   $\overline{\iota}$   $\overline{o}$   $\overline{u}$  ||  
 $\overline{\pi}$   $\overline{r}$   $\overline{o}$   $\overline{\tau}$   $\overline{a}$   $\overline{s}$  |  $\overline{k}$   $\overline{e}$   $\overline{k}$   $\overline{\lambda}$   $\overline{o}$   $\overline{m}$   $\overline{e}$   $\overline{n}$  |  $\overline{o}$   $\overline{s}$   $\overline{\theta}$   $\overline{u}$   $\overline{y}$   $\overline{a}$   $\overline{\tau}$  ||  $\overline{e}$   $\overline{r}$   $\overline{\delta}$   $\overline{i}$   $\overline{o}$   $\overline{s}$  |  $\overline{a}$   $\overline{m}$   $\overline{b}$   $\overline{r}$   $\overline{o}$   $\overline{\tau}$   $\overline{a}$   $\overline{\theta}$  |  $\overline{a}$   $\overline{n}$   $\overline{a}$  ||
2.  $\overline{\pi}$   $\overline{v}$  :  $\overline{\theta}$   $\overline{w}$   $\overline{o}$   $\overline{n}$   $\overline{o}$   $\overline{s}$  |  $\overline{a}$   $\overline{y}$   $\overline{\lambda}$   $\overline{a}$  |  $\overline{a}$   $\overline{s}$   $\overline{\epsilon}$   $\overline{\beta}$  |  $\overline{a}$   $\overline{s}$   $\overline{\Lambda}$  ||  
 $\overline{\gamma}$   $\overline{a}$  :  $\overline{a}$   $\overline{o}$   $\overline{\chi}$  |  $\overline{o}$   $\overline{s}$   $\overline{\tau}$   $\overline{a}$   $\overline{\delta}$  |  $\overline{e}$   $\overline{\lambda}$   $\overline{\phi}$   $\overline{e}$  |  $\overline{a}$   $\overline{n}$  ||
3.  $\overline{\theta}$   $\overline{h}$   $\overline{\beta}$   $\overline{u}$   $\overline{s}$  |  $\overline{e}$   $\overline{k}$   $\overline{t}$   $\overline{e}$   $\overline{\tau}$   $\overline{a}$   $\overline{m}$  |  $\overline{a}$   $\overline{i}$   $\overline{\phi}$   $\overline{o}$   $\overline{\beta}$   $\overline{e}$   $\overline{r}$   $\overline{a}$   $\overline{n}$   $\overline{\phi}$   $\overline{r}$   $\overline{e}$   $\overline{n}$   $\overline{a}$  |  $\overline{\delta}$   $\overline{e}$   $\overline{i}$   $\overline{m}$   $\overline{a}$   $\overline{\tau}$   $\overline{i}$  |  $\overline{\pi}$   $\overline{a}$   $\overline{\lambda}$   $\overline{\lambda}$   $\overline{i}$   $\overline{o}$   $\overline{n}$  |  
 $\overline{a}$   $\overline{r}$   $\overline{t}$   $\overline{e}$   $\overline{m}$   $\overline{e}$   $\overline{n}$  |  $\overline{a}$   $\overline{k}$   $\overline{u}$   $\overline{k}$   $\overline{\lambda}$   $\overline{o}$  |  $\overline{o}$   $\overline{s}$   $\overline{\tau}$   $\overline{a}$   $\overline{y}$   $\overline{o}$   $\overline{r}$  ||  $\overline{a}$   $\overline{s}$   $\overline{\theta}$   $\overline{r}$   $\overline{o}$   $\overline{n}$   $\overline{o}$   $\overline{n}$  |  $\overline{e}$   $\overline{u}$   $\overline{k}$   $\overline{\lambda}$   $\overline{e}$   $\overline{a}$  |  $\overline{\theta}$   $\overline{a}$   $\overline{s}$   $\overline{s}$   $\overline{e}$   $\overline{i}$  ||
4.  $\overline{\epsilon}$  :  $\overline{\eta}$   $\overline{i}$   $\overline{e}$  |  $\overline{\delta}$   $\overline{a}$   $\overline{\lambda}$   $\overline{i}$   $\overline{e}$  |  $\overline{\pi}$   $\overline{a}$   $\overline{i}$  |  $\overline{a}$   $\overline{n}$   $\overline{\Lambda}$  ||  
 $\overline{k}$   $\overline{a}$   $\overline{i}$  :  $\overline{\phi}$   $\overline{o}$   $\overline{i}$   $\overline{\beta}$   $\overline{a}$   $\overline{n}$   $\overline{e}$   $\overline{k}$  |  $\overline{a}$   $\overline{\beta}$   $\overline{o}$   $\overline{\lambda}$   $\overline{o}$   $\overline{n}$  |  $\overline{\epsilon}$  |  $\overline{\omega}$  ||
- II. 1.  $\overline{a}$   $\overline{m}$   $\overline{\phi}$   $\overline{i}$   $\overline{s}$   $\overline{o}$   $\overline{i}$  |  $\overline{a}$   $\overline{z}$   $\overline{o}$   $\overline{m}$   $\overline{e}$   $\overline{n}$  |  $\overline{o}$   $\overline{s}$   $\overline{\tau}$   $\overline{i}$   $\overline{m}$   $\overline{o}$   $\overline{i}$  |  $\overline{\eta}$   $\overline{n}$   $\overline{e}$   $\overline{o}$   $\overline{i}$   $\overline{n}$  |  $\overline{\eta}$   $\overline{\pi}$   $\overline{e}$   $\overline{r}$   $\overline{i}$  |  $\overline{\tau}$   $\overline{e}$   $\overline{\lambda}$   $\overline{\lambda}$   $\overline{o}$   $\overline{m}$   $\overline{e}$   $\overline{n}$  |  $\overline{a}$   $\overline{i}$   $\overline{s}$   $\overline{\omega}$   $\overline{r}$  |  $\overline{a}$   $\overline{i}$   $\overline{s}$   $\overline{\pi}$   $\overline{a}$   $\overline{\lambda}$   $\overline{i}$   $\overline{n}$  ||  
 $\overline{\tau}$   $\overline{r}$   $\overline{i}$   $\overline{s}$   $\overline{s}$   $\overline{o}$   $\overline{i}$   $\overline{a}$  |  $\overline{\lambda}$   $\overline{e}$   $\overline{x}$   $\overline{i}$   $\overline{m}$   $\overline{o}$   $\overline{r}$  |  $\overline{o}$   $\overline{i}$   $\overline{\pi}$   $\overline{r}$   $\overline{o}$   $\overline{\phi}$   $\overline{a}$   $\overline{n}$  |  $\overline{\eta}$   $\overline{\tau}$   $\overline{e}$   $\overline{m}$   $\overline{o}$   $\overline{i}$  ||  $\overline{e}$   $\overline{i}$   $\overline{\pi}$   $\overline{o}$   $\overline{\tau}$   $\overline{e}$  |  $\overline{k}$   $\overline{a}$   $\overline{i}$   $\overline{\pi}$   $\overline{r}$   $\overline{o}$   $\overline{t}$   $\overline{e}$   $\overline{r}$  |  $\overline{a}$   $\overline{s}$   $\overline{a}$   $\overline{\tau}$  |  $\overline{a}$   $\overline{s}$   $\overline{\nu}$   $\overline{p}$   $\overline{e}$   $\overline{r}$  ||
2.  $\overline{e}$   $\overline{x}$   $\overline{a}$   $\overline{n}$   $\overline{u}$   $\overline{s}$  |  $\overline{e}$   $\overline{i}$   $\overline{s}$   $\overline{\chi}$   $\overline{r}$   $\overline{e}$   $\overline{o}$   $\overline{s}$  |  $\overline{e}$   $\overline{i}$   $\overline{\pi}$   $\overline{e}$   $\overline{m}$   $\overline{o}$   $\overline{i}$  |  $\overline{\omega}$   $\overline{\chi}$   $\overline{r}$   $\overline{u}$   $\overline{s}$   $\overline{e}$  |  $\overline{a}$   $\overline{s}$   $\overline{\tau}$   $\overline{e}$   $\overline{k}$   $\overline{n}$   $\overline{o}$   $\overline{n}$  |  $\overline{e}$   $\overline{\lambda}$   $\overline{\pi}$   $\overline{i}$   $\overline{d}$   $\overline{o}$   $\overline{s}$  |  $\overline{a}$   $\overline{m}$   $\overline{b}$   $\overline{r}$   $\overline{o}$   $\overline{t}$   $\overline{e}$  |  $\overline{\phi}$   $\overline{a}$   $\overline{m}$   $\overline{a}$  ||  
 $\overline{o}$   $\overline{r}$   $\overline{n}$   $\overline{i}$   $\overline{m}$   $\overline{e}$   $\overline{n}$  |  $\overline{a}$   $\overline{i}$   $\overline{\pi}$   $\overline{o}$   $\overline{\lambda}$   $\overline{e}$   $\overline{i}$  |  $\overline{\eta}$   $\overline{n}$   $\overline{u}$   $\overline{s}$   $\overline{a}$   $\overline{\tau}$  |  $\overline{e}$   $\overline{k}$   $\overline{\tau}$   $\overline{o}$   $\overline{\pi}$   $\overline{i}$  |  $\overline{a}$   $\overline{n}$   $\overline{\phi}$   $\overline{\lambda}$   $\overline{o}$   $\overline{y}$   $\overline{a}$  |  $\overline{\pi}$   $\overline{\eta}$   $\overline{m}$   $\overline{a}$   $\overline{\tau}$   $\overline{o}$   $\overline{s}$  |  $\overline{e}$   $\overline{\lambda}$   $\overline{\theta}$   $\overline{e}$   $\overline{t}$   $\overline{e}$  |  $\overline{k}$   $\overline{a}$   $\overline{i}$   $\overline{n}$   $\overline{u}$   $\overline{s}$  ||

I. *First Period*: 4 verses. Metre, *dactylic*. Verse 1. The comma after  $\overline{a}$  in the 3rd foot denotes caesura. Verse 2. The dots : after  $\overline{\pi}$   $\overline{v}$  show that it is the *anacrusis*, see § 8. The sign  $\overline{\text{L}}$  means that the long syllable here has the time-value of  $\overline{\text{—}}$   $\overline{\text{—}}$  or a  $\frac{3}{8}$  note, so that  $\overline{\theta}$   $\overline{w}$   $\overline{o}$   $\overline{n}$   $\overline{o}$   $\overline{s}$  = a dactyl,  $\overline{\text{—}}$   $\overline{\text{—}}$   $\overline{\text{—}}$ : see § 2. This verse forms a rhythmical sentence of 3 dactyls, a dactylic tripod. It is known as a 'Doric sentence,' because characteristic of Doric melodies: Pind. *Ol.* 8. 27  $\overline{\kappa}$   $\overline{i}$   $\overline{o}$   $\overline{n}$   $\overline{a}$  |  $\overline{\delta}$   $\overline{a}$   $\overline{i}$   $\overline{m}$   $\overline{o}$   $\overline{n}$   $\overline{i}$   $\overline{a}$   $\overline{n}$   $\overline{\Lambda}$  || : *ib.* 40  $\overline{\epsilon}$   $\overline{i}$   $\overline{s}$   $\overline{\delta}$   $\overline{\epsilon}$   $\overline{s}$   $\overline{o}$   $\overline{r}$   $\overline{o}$   $\overline{n}$   $\overline{s}$   $\overline{e}$   $\overline{\beta}$   $\overline{o}$  |  $\overline{a}$   $\overline{s}$   $\overline{a}$   $\overline{i}$   $\overline{s}$  ||. The sign  $\overline{\Lambda}$  marks a *pause* equal to  $\overline{\text{—}}$   $\overline{\text{—}}$ : see § 10. Verse 3.  $\overline{\text{—}}$  shows that  $\overline{a}$   $\overline{s}$  represents, by contraction,  $\overline{\text{—}}$   $\overline{\text{—}}$ . Verse 4.  $\overline{\pi}$   $\overline{a}$   $\overline{i}$  has the time-value of a whole dactyl  $\overline{\text{—}}$   $\overline{\text{—}}$   $\overline{\text{—}}$ , or  $\frac{4}{8}$  measure: this is therefore a case of *syncope*, see § 4. When syncope occurs thus in the *penultimate* measure



of a rhythmical sentence or of a verse, it imparts to it a melancholy cadence, and such is called a '*falling*' sentence or verse.

Now count the sentences marked off by ||. In v. 1, we have 2 sentences of 3 feet each; 3, 3. In v. 2 one sentence of 4 feet; 4. In v. 3, the same as in v. 1. In v. 4, the same as in v. 2. The series thus is 3 3. 4. 3 3. 4. This determines the *form* of the entire *Rhythmical Period*, which is expressed thus:—

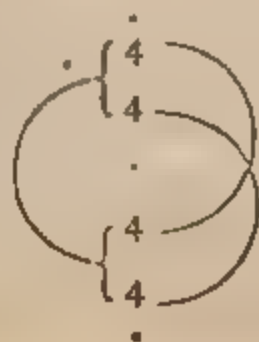


Here the curve on the *left* means that one whole group (verses 1, 2) corresponds with the other whole group (verses 3, 4). The curves on the *right* mean that the 1st *sentence* of the 1st group corresponds to the 1st of the 2nd, the 2nd of the 1st to the 2nd of the 2nd, the 3rd of the 1st to the 3rd of the 2nd. The vertical dots mean that the figure or figures between any two of them relate to a single verse.

This is called the *palinodic* period: meaning that a group of rhythmical sentences *recurs once, in the same order*.

II. *Second Period*: 2 verses. Metre, still *dactylic*. Verse 1. The last foot,  $\bar{a}\bar{i}s\ \bar{\pi}\bar{\alpha}\bar{\lambda}\bar{i}\bar{v}$ , is a true dactyl (not a 'cyclic,' see § 7); it is not contracted into —; and it *closes a rhythmical sentence*. Now, when this happens, it is a rule that the immediately preceding foot should be also an *uncontracted* dactyl. Why do not  $\bar{a}\bar{i}s\ \bar{\omega}\bar{\rho}$ ,  $\bar{a}s\ \bar{\alpha}\tau$ , break this rule? Because, in singing, two  $\frac{1}{8}$  notes, , instead of one  $\frac{1}{4}$  note, , were given to the syllable  $\bar{\omega}\bar{\rho}$ , and likewise to  $\bar{\alpha}\tau$ . This is expressed by writing  $\bar{\omega}\bar{\rho}$ , and not merely  $\bar{\omega}\bar{\rho}$ .

In v. 1 we have two rhythmical sentences of 4 feet each: 4, 4. In v. 2, the same. The series, then, is 4 4. 4 4., and the form of the *Rhythmical Period* is again *palinodic*:—



## SECOND STROPHE.

- I. 1.  $\omega$  : ποποι αν | αριθμα | γαρ φερ |  $\omega$  Λ ||  
 ων : πολισ αν | αριθμος | ολλυ | ται
2.  $\pi\eta$  : ματα νοσ | ει δε | μοι προ | πας Λ ||  
 νη : λε α δε | γεγεθλα | προς πεδ |  $\omega$
3.  $\omega$  : στολος : ουδ ενι | φροντιδος | εγχ | ος Λ ||  
 θανατ : αφορα | κειται αν | αιαν | ως
- II. 1.  $\omega$  τις α | λεξεται | ουτε γαρ | εκγονα ||  
 ενδ αλοχ | οι πολι | αιτ επι | ματερες
2. κλυτ : ας χθονος | αυξεται | ουτε τοκ | οισιν ||  
 ακτ : αν παρα | βωμων | αλλοθεν | αλλαι
3. ι : η ι | ων καματ | ων ανεχ || ουσι γυν | αικ | ες Λ ||  
 λυγρ : ων που | ων ικτ | ηρεσ εκ || ι στεναχ | ουσ | ιν
4. αλλ : ουδ αν | αλλ |  $\omega$  προσιδ | οισ απερ | ευπτερον | ορνιν |  
 ται : αν δε | λαμπ | ει στονα || εσσα τε | γηρυς ομ | αυλος
5. κρεισσον α | μαιμακετ | ου πυρος ορμενον |  
 ων υπερ |  $\omega$  χρυσ | α θυγατ | ερ διος
6. ακτ : αν προς | εσπερ | ου | θεου Λ ||  
 ευ :  $\omega$  πα | πεμφαν | αλκ | αν

I. *First Period*: 3 verses. The metrical basis of the rhythm is the *choree* (or 'trochee,'  $- \cup$ ), for which the *cyclic* dactyl ( $\sim \cup$ , see § 7) and tribrach ( $\cup \cup \cup$ ) can be substituted. The rhythm itself is *logaoedic*<sup>1</sup>. When

<sup>1</sup> The name *λογαοιδικός*, 'prose-verse,' meant simply that, owing to the apparently lawless interchange of measures ( $\sim \cup$ ,  $\cup \cup \cup$ ,  $- >$ , for  $- \cup$ ) in this rhythm, the old metrists looked upon it as something intermediate between prose and verse. It should be borne in mind that the essential difference between choreic and logaoedic rhythm is that of *ictus*, as stated above. The admission of the cyclic dactyl is also a specially logaoedic trait, yet not *exclusively* such, for it is found occasionally in pure choreics also. The question, 'Is this rhythm choreic or logaoedic?' can often be answered only by appeal to the whole poetical and musical character of the lyric composition, —



chorees are arranged in ordinary *choreic* rhythm, the ictus of arsis is to that of thesis as 3 to 1 (  $\dot{\cdot}$   $\dot{\cdot}$  ) : when, in *logaoedic*, as 3 to 2 (  $\dot{\cdot}$   $\dot{\cdot}$  ). The latter has a lighter and livelier effect. Verse 1. The anacrusis  $\omega$  is marked  $>$ , since it is an 'irrational' syllable (§ 6),—a long serving for a short. The anacrusis can here be no more than  $\cup$ , since it can never be longer than the thesis (§ 8), which is here  $\cup$ , since  $\cup \cup \cup$  represents  $-\cup$ . Verse 3.  $\omega$  written over  $\sigma\tau\omicron\lambda\omicron\varsigma$  means that the two short syllables here have only the time-value of  $\cup$ , or  $\text{♩}$ , not of  $\cup \cup$  or  $\text{♩}$ : see § 9.  $\sigma\iota\delta\epsilon\upsilon\iota$  and  $\phi\rho\omicron\nu\tau\iota\delta\omicron\varsigma$  are *cyclic* dactyls ( $\sim \cup = - \cup$ ), not true ones ( $- \cup \cup$ ), see § 7. The second syllable of  $\epsilon\gamma\chi\omicron\varsigma$  is marked *long*, because the last syllable of a verse (*syllaba anceps*,  $\sigma\upsilon\lambda\lambda\alpha\beta\eta \acute{\alpha}\delta\iota\acute{\alpha}\phi\omicron\rho\omicron\varsigma$ ) always can be so, and here  $\omicron\varsigma$  is the first of a choree,  $-\cup$ , which the pause  $\Lambda$  completes.

Verses 1, 2, 3 contain each one rhythmical sentence of 4 feet; the series is therefore . 4 . 4 . 4 . , and the form of the period is :—

- 4 ) When *two* rhythmical sentences of equal length correspond to  
 4 ) each other, they form a 'stichic' period ( $\sigma\tau\acute{\iota}\chi\omicron\varsigma$ , a line or verse);  
 4 ) when, as here, *more than two*, they form a *repeated stichic*  
 4 ) *period*.

II. *Second Period*: 6 verses. Metre, dactylic. Verse 2. The anacrusis  $\kappa\lambda\upsilon\tau$  is marked  $\geq$  since it is a really short syllable serving 'irrationally' (§ 6) as a long: for, the measure being  $-\cup \cup$ , the anacrusis should properly be  $\cup \cup$  or  $-$  (as  $\alpha\kappa\tau$  in the antistr. actually is). Verse 3.  $\alpha\iota\kappa - - \cup \cup$  (§ 4). This *syncope* (§ 4) in the penult. measure makes a 'falling' verse: see on Str. I. Per. I. v. 4.  $\overline{\Lambda}$  = a pause equal to  $\cup \cup$  (§ 10).

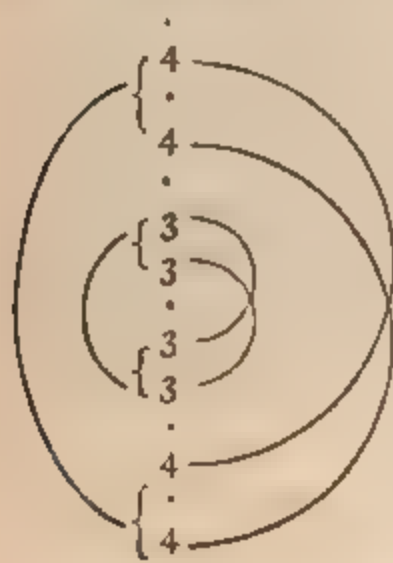
The logaoedic ictus being always more vivacious than the choreic. See, on this subject, *Griech. Metrik* § 19. 3. Students will remember that 'logaoedic verse' is a *generic* term.

Three kinds of it have special names: (1) the logaoedic *dipodia*, as  $\kappa\alpha\mu\pi\upsilon\lambda\omicron\nu\mid\alpha\rho\mu\alpha \parallel$ ,

is an 'Αδώνιον μέτρον: (2) the *tripodia*,  $\beta\iota\rho\sigma\sigma\omicron\nu\mid\omicron\nu\ \kappa\upsilon\kappa\lambda\mid\omega\mu\alpha \parallel$ , a Φερεκράτειον:

(3) the *tetrapodia*, which is very common,  $\nu\upsilon\nu\ \gamma\alpha\rho\ \epsilon\mu\mid\omicron\iota\ \mu\epsilon\lambda\mid\epsilon\iota\ \chi\omicron\rho\ \epsilon\upsilon\sigma\alpha\iota \parallel$ , is the glyconic, Γλυκόνειον. (2) and (3) can vary the place of the cyclic dactyl, and can be catalectic. The logaoedic (5) *pentapodia* and (6) *hexapodia*, both of which occur in tragedy, are not commonly designated by special names.

Verse 1 contains 1 rhythmical sentence of 4 feet: v. 2, the same: v. 3, two sentences each of 3 feet: v. 4, the same: vv. 5, 6, the same as 1, 2. Series: . 4 . 4 . 3 3 . 3 3 . 4 . 4, and the form of period is:—



The curves on the *left* show the correspondence of whole rhythmical groups; those on the *right*, that of rhythmical sentences.

If the second group of . 3 3 . had followed the second of . 4 . 4 ., this would have been a simple palinodic period, like the 1st of Strophe 1. But as the groups are repeated in *reversed* order, it is called a *palinodic antithetic* period.

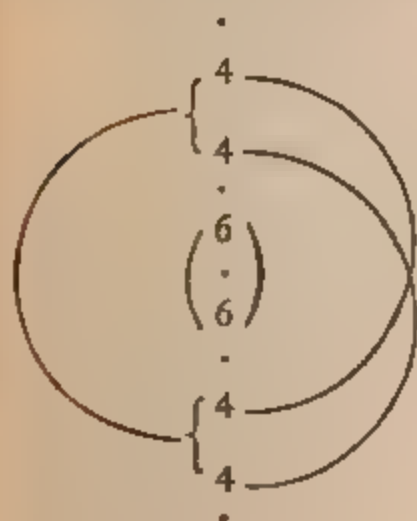
### THIRD STROPHE.

- I. 1. αρ : εα τε | τον | μαλερον | ος || νυν α | χαλκος | ασπιδ | ων Λ ||  
 λυκ : ει αν | αξ | τα τε σα | χρυσ || οστροφ | ων απ | αγκυλ | αν
2. φλεγ : ει με | περιβο | ατος | αντι | αξ | ων Λ ||  
 βελ : εα θελ | οιμ αν | αδαματ | ενδατ | εισθ | αι
3. παλ : ισσυτ | ον δραμ | ημα | νωτισ | αι πατρ | ας Λ ||  
 αρ : ωγα | προσταθ | εντα | ται τε | πυρφορ | ουτ
4. επ : ουρον | ειτ | ες μεγ | αν || θαλαμον | αμφι | τριτ | ας Λ ||  
 αρτ : εμιδος | αιγλ | ας ξυν | αις || λυκι ορ | η δι | φσσ | ει
- II. 1. ειτ : ες τον απ | οξενον | ορμ | ον | θρηκι | ον κλυδ | ων | α Λ ||  
 τον : χρυσομτρ | αν τε κι | κλησκ | ω || τασδ επ | ωσυμ | ον | γαι
2. τελ : ειγ γαρ | ει τι | νυξ αφ | η | τουτ επ | ημαρ || ερχετ | αι Λ ||  
 οιν : ωπα | βακχορ | ενι | ον || μαιναδ | ων ομ | οστολ | ον
3. τον : ω | ταν | πυρφορ | ων || αστραπ | αν κρατ | η νεμ | ων Λ ||  
 πελ : ασθ | ην | αι φλεγ | οντ || αγλα | ωπι | συμμαχ | ον

4.  $\omega$  : ζευ πατ | ερ υπο | σω φθιω | ον κερ | ανν | ω Λ ]  
 τευκ : α τι | τον ατο | τιμον | επ θε | ος | θεον

I. *First Period*: 4 verses. The *chorée* — ∪ is again the fundamental measure, as in Str. II. Per. I., but the choreic rhythm here expresses greater excitement. Verse 1. The place of the *syncope* (—, § 4) at τον and ος, each following a tribrach, makes a 'rising' rhythmical sentence, in contrast with the 'falling' sentence (see Str. I. Per. I. v. 4), such as verse 4. This helps to mark the strong agitation. Verse 4. επ means that the proper anacrusis, ∪, can be represented by an 'irrational' syllable (as απτ in the antistr.).

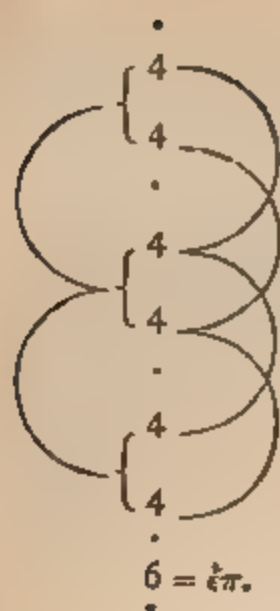
Verse 1 has 2 sentences of 4 feet each: 2, 1 of 6: 3, the same: 4, the same as 1. Series: . 4 4 . 6 . 6 . 4 4. Form of period:—



A palinodic antithetic period, like the last.

II. *Second Period*: 4 verses. Metre, still *choreic*. Note the weighty effect given by syncope (—) in the 'falling' sentences of v. 1, and in v. 3. In v. 1, επ is marked > ('irrational'), because the following dactyl is only *cyclic* (equal to — ∪), and the thesis being ∪, the anacrusis cannot be more: cp. v. 4.

Verses 1, 2, 3, having each 2 sentences of 4 feet each. Verse 4 forms 1 sentence of 6 feet, to which nothing corresponds: *i.e.* it is an *epode* (§ 14), during the singing of which the dancers *stood still*. (This was dramatically suitable, since Oedipus came on the scene as the last period began, and his address immediately follows its conclusion.) Series: — 4 4 . 4 4 . 4 4. 6 = επωδικόν. Form of period:—



The period is generically palinodic, since a group recurs, with the sentences in the same order. But the group recurs *more than once*. This is therefore called a *repeated palinodic period*, with 'epode' or postlude.

## II. First Stasimon, vv. 463—512.

FIRST STROPHE.

- I. 1. τις : οντιν | α | θεσπιεπ | εια | δελφισ | ειπε , πετρ α Λ ||  
ε : λαμψε | γαρ | του νιφο | εντος || αρτι | ως φαν | εις | α
2. αρρητ | αρρητ | ων τελε | σαντα | φοινη | αισι | χερσ | εν Λ ||  
φαμα | παρνασσ | ου τον α | δηλον || ανδρα | παντ ιχν | ευ | ειω
- II. 1. ωρ : α νιν α | ελλαδ | ων Λ ||  
φοιτ : α γαρ υπ | αγρι | αν
2. ιππ : ων σθεναρ | ωτερ | ον Λ ||  
υλ : αν ανα τ | αντρα | και
3. φυγ : α ποδα | γνωμ | αν Λ ||  
πετρ : ας ισο | ταυρ | ος
- III. 1. ενοπλ : ος γαρ επ | αυτον επ | ενθρωσκ | ει Λ ||  
μελε : ος μελε | ω ποδε | χηρευ | ων



ω      - ~ ~      ~ ~ ~      - ~ ~ ~ ~      -  
 2. πυρι : και στέροπ | αἰς ο δι | υς γενετ | ας Λ ||  
 τα μασ : ομφαλα | γας απο | νοσφιζ | ων

>      ~ ~ ~      - >      - ~ ~ ~ ~      ~ ~ ~ ~  
 3. δειν : αι δ αμεπ | ονται | κηρες | αναπλακ | ητ | οι Λ ]  
 μαστ : εια ταδ | αει | ξωντα | περιπορ | ατ | αι

I. *First Period*: 2 verses. Rhythm, *logaoedic*, based on the choree, - ~: see Parodos Str. 1. Period 1. Each verse has 2 sentences of 4 feet each. Series: . 4 4 . 4 4. Form of period:—



A palinodic period, like the 1st of Parod. Str. 1.

II. *Second Period*: 3 verses. Rhythm, the same, but in shorter, more rapid sentences. Each verse has 1 sentence of 3 feet. Series: . 3 . 3 . 3. Form of period:—



A repeated stichic period: see Parod. Str. 11. Per. 1.

III. *Third Period*: 3 verses. Rhythm, the same: remark the weighty hexapody of v. 3, expressing how the hand of the avenging god will be heavy on the criminal. In v. 2, ω written over γενετ (see § 9) means that the time-value of the two syllables was here i.e. ος γενετ was not a true cyclic dactyl, - but - In the antistr., the corresponding νοσφιζ is - > for - ~.

Verses 1 and 2 have each 1 sentence of 4 feet: v. 3 has 1 of 6 feet, an ἐπωδικόν, during which the dance ceased. Series: . 4 . 4 . 6 . = ἐπ. Form of period:—

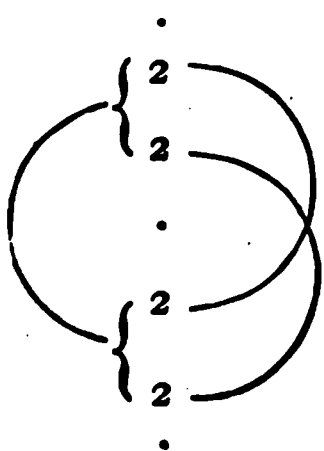
.  
 4 ) A stichic period (see Parod. Str. II. Per. 1.), with postlude.  
 .  
 4 )  
 .  
 6 = επ.  
 .

## SECOND STROPHE.

- I. 1. δεινα μεν ουν | δεινα ταρασσ | ει σοφος οι | ωνοθετας ||  
 αλλ ο μεν ουν | ζευς οτ απολλ || ων ξυρετοι | και τα βροτων  
 2. ουτε δοκουντ | ουτ αποφασκ | οντ οτι λεξ | ω δ απορω ]  
 ειδοτες ανδρ | ων δ οτι μωρτ || ις πλεον η | γω φερεται  
 II 1. πετομ : αιδ ελπισιν | ουτ ενθαδορ || ων ουτ οικισ | ω Λ |  
 κρισις : ουκ εστιν αλ | ηθης σοφι || α δ αν σοφι | αν  
 2. τι γαρ : η λαβδακιδ | αις Λ ||  
 παρα : μειψειεν αν | ηρ  
 3. η τω πολυβ ου νεικος εκ | ειτ ουτε παρ | οιθεν ποτεγ | ωγουτε τα νυν πω Λ  
 αλλ αυτοι εγ | ωγαν πριν ιδ | οιμ αρθον επ || ος μεμφομεν | ων αν κατα | φαιην  
 4. εμαθ : ον προς οτ | ου δη βασαν | ιζων βασαν | ω Λ |  
 φανερ : α γαρ επ | αυτω πτερο || εσσ ηλθε κορ | α  
 5. επι : ταν επι | δαμον Λ ||  
 ποτε : και σοφος | ωφθη  
 6. φατιν : ειμ οιδιποδ | α λαβδακιδ | αις επι || κουρος α | δηλων θανατ | ων Λ ]  
 βασαν : φ θ αδιπολ | ις τω απ εμ | ας φρενος || ουκοι οφλ | πσει κακι | αν

I. *First Period*: 2 verses. Metre, *choriambic* (—υ—υ—). This measure suits passionate despair or indignation: here it expresses the feeling with which the Chorus hear the charge against their king. Choriambics do not admit of anacrusis.

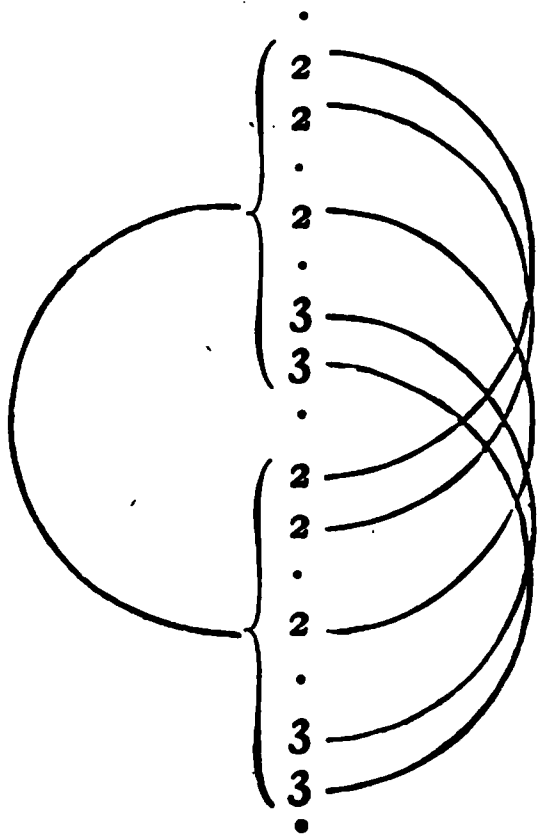
Each verse has 2 sentences of 2 feet each. Series: . 2 2 . 2 2. Form of period:—



A palinodic period.

II. *Second Period*: 6 verses. Metre, *ionic* (— — ∪ ∪), an animated, but less excited, measure than the preceding choriambic. Note that *one* verse (3) has *no anacrusis*. Such an ionic verse is most nearly akin to a choriambic, in which anacrusis is never allowed. Here we see the consummate skill of Sophocles in harmonising the character of the two periods. Verse 1.  $\overline{\omega}$  = — — (§ 4):  $\overline{\Lambda}$  = a pause equal to ∪ ∪ (§ 10): the whole is thus — — ∪ ∪.

Verse 1 has 2 sentences of 2 feet each: v. 2, 1 of 2 feet: v. 3, 2 of 3 feet: v. 4, same as 1; v. 5, same as 2; v. 6, same as 3. Series: . 2 2 . 2 . 3 3 . 2 2 . 2 . 3 3. Form of period:—



A palinodic period.

III. First Kommos, vv. 649—697<sup>1</sup>.

- I.      πῖθ' : οὐ θέλ | ἦσ' | ἀς φρον | ἦς || ἀς ταν | ἀξ' | λίσσομ | αἰ Λ ]  
 γυν : αἰ τι | μέλλ | εἰς κομ | ἰξ' || εἰν δομ | ὦν | τανδ' εσ | ὦ  
 [Here follows an iambic dimeter.]

- II.     τον : οὐτε, πριν | νηπι | ον || νυν τ εν | ορκ || ὦ μεγ | ἀν κατ | αἰδεσ | αἰ Λ ]  
 δοκ : ἦσις | ἀγν | ὡς λογ | ὦν || ἦλθε | δαπτ || εἰ δε | καὶ το | μὴ ρδικ | ον  
 [Here follows an iambic trimeter.]

- III. 1. τον : ἐναγῇ φιλ | ον μῆ || ποτ' εν αἰ τι | α Λ ||  
 αλ : ἐς ἐμαγ' αλ | ἐς γὰς || προπονουμεν | ἀς

2. συν : ἀφανει λογ | ὡσα || ἰμον βαλ | εἰν Λ ]  
 φαιν : ἐται ενθ' ε | λήξεν || αὐτου μεν | εἰν  
 [Here follow two iambic trimeters.]

- IV. 1. ου : τον | παντ | ὦν θε | ὦν θε | ον προμ | ον Λ ||  
 ὦν : ἀξ' | εἰπ | ον μεν | σιχα | παξ' μου | ον

2. αλι | ον ἐπει | ἀθεος | ἀφίλος | οτι πυμ | α τον Λ ||  
 ἰσθι | δε παρα | φρονιμον | απορον | ἐπι φρον | ἰμα

3. ολ : οἶμαν φρον | ἦσιν εἰ | τανδ' ἐχω ||  
 πε : φανθαι μ' αν | εἰ σ' εὐοσφ | ἰξομαν

<sup>1</sup> The received constitution of this *κομμός*—which, for convenience of reference to other editions, I have indicated in my text of the play—is as follows: (1) 1st *strophe*, 649—659, (2) 2nd *strophe*, 660—668; (3) 1st *antistr.*, 678—688, (4) 2nd *antistr.*, 689—697. The division exhibited above is, however, in stricter accord with scientific method. Here, Periods I. II. III. correspond to the 1st *strophe* and 1st *antistrophe* of the traditional arrangement; Period IV. corresponds to the 2nd *strophe* and 2nd *antistrophe*. Thus the whole *κομμός*, so far as it is lyric, might be conceived as forming a single *strophe* and *antistrophe*. These terms, however, are not applicable to the *κομμοί*, nor to the *μονωδίαι* (lyrics sung by individual actors, *μέλη ἀπὸ σκηνῆς*), in the same accurate sense as to the odes sung by the Chorus, since here there was no regular dance accompanying the song. Consequently there was no need for the same rigour in the division of the composition. The principles which governed the structure of the *κομμοί* and *μονωδίαι* have been fully explained by Dr Schmidt in vol. III. of his *Kunstformen*, 'Die Monodien und Wechselgesänge der Attischen Tragödie.'



4. αλλ : α μοι δυσ | μορω γα | φθινουσα ||  
 οστ : εμας γαν | φιλας εν | πανοισιν
5. τρυχ : ει | ψυχ | αν ταδ | ει κακ | οισ κακ | α ||  
 αλ : υ | ουσ | αν κερ | ορθον | ουρισ | αι
6. προσ : αψ | ει | τοις παλ | αι τα | προς | σφων Λ ]  
 τα : ευν | εν | πομποι | αν γευ | αι | ο

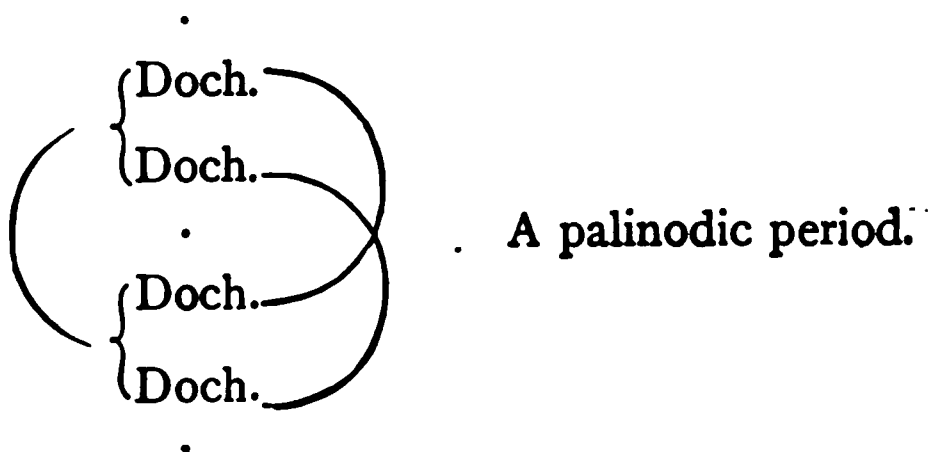
I. *First Period*: 1 verse, *choreic*. Two sentences of 4 feet each, forming:—

$$\begin{array}{c} \cdot \\ 4 \\ 4 \end{array} \Bigg) \text{ A stichic period.}$$

II. *Second Period*: 1 verse, *choreic*. The rhythmical sentence of 2 feet  $\nu\nu\tau\epsilon\nu\sigma\rho\kappa$  || has nothing corresponding with it, but stands between 2 sentences of 4 feet each: *i.e.* it is a *μεσψδός* or *interlude*. The form of the period is thus:—

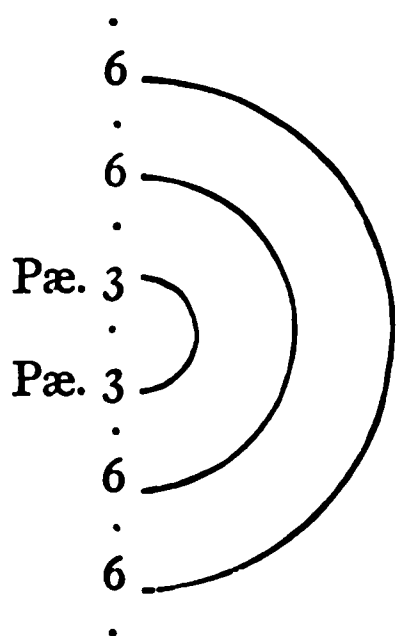
$$\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 2 \\ \cdot \\ 4 \end{array} \Bigg) \text{ A stichic period.}$$

III. *Third Period*: 2 verses. Rhythm, *dochmiac*. When an interchange of measures occurs in Greek verse, it is nearly always between measures of equal length: as when the ionic,  $--\cup\cup$ , in  $\frac{3}{4}$  time, is interchanged with the dichoree,  $-\cup-\cup$ , in  $\frac{6}{8}$  time. The peculiarity of the *dochmius* ( $\pi\omicron\upsilon\varsigma\delta\acute{o}\chi\mu\iota\omicron\varsigma$ , 'oblique' foot) is that it is an interchange of measures *not* equal to each other,—viz. the bacchius  $\cup--$  or  $--\cup$  (with anacrusis), and shortened choree,  $\Lambda$ . The fundamental form is  $\cup:--\cup|- \Lambda$  ||. The varieties are due to resolution of long syllables, or to the use of 'irrational' instead of short syllables. Seidler reckoned 32 forms; but, as Schmidt has shown, only 19 actually occur, and some of these very rarely. With resolution, the commonest form is that seen here,  $\cup: \cup\cup-\cup|- \Lambda$  ||. Each verse contains two dochmiac sentences: *i.e.* we have



IV. *Fourth Period*: 6 verses. In 1, 2, 5, 6, the metre is *choreic* (— ∪). In 3, 4, the metrical basis is the *pacon*, here in its primary form, the ‘amphimacer’ or ‘cretic,’ — ∪ —, combined with another measure of the same time-value ( $\frac{5}{8}$ ), the *bacchius* (∪ — — or — — ∪)<sup>1</sup>.

Verse 1 has 1 sentence of 6 feet; v. 2, the same; v. 3, 1 of 3 feet; v. 4, the same; vv. 5, 6 the same as 1, 2. Series: . 6 . 6 . 3 . 3 . 6 . 6 .: *etc.*



Here we have no repetition of whole groups, but only of single sentences. The period is not therefore palinodic. And the single sentences correspond in an inverted order. This is called simply an *antithetic period*.

<sup>1</sup> In v. 4, if Dindorf's conjecture *φθινὰς* for *φθίνουσα* is received, we should write:

— ∪ — — ∪ — — ∪ —  
 ἀλλὰ μοι | δυσμορῶ | γὰ φθινὰς ||  
 οστ εμᾶν | γὰν φιλαν | ἐν πονοῖς.

The ear will show anyone that this is *rhythmically* better than what I obtain with the MS. *φθίνουσα* and *πόνουσιν*, and the conjecture *φθινὰς* is entitled to all the additional weight which this consideration affords. On other grounds—those of language and of diplomatic evidence—no less distinct a preference seems due to *φθίνουσα*.

## IV. Second Stasimon, vv. 863—910.

## FIRST STROPHE.

I.  $\begin{array}{cccccccccccc} > & - & \cup & \text{L} & - & \cup & - & \cup, & - & \cup & - & > & - & \cup & - & > \\ \epsilon\iota & : & \mu\omicron\iota & \xi\upsilon\nu & | & \epsilon\iota & | & \eta & \phi\epsilon\rho & | & \omicron\nu\tau\iota & || & \mu\omicron\iota\rho\alpha & | & \tau\alpha\nu & \epsilon\upsilon & || & \sigma\epsilon\pi\tau\omicron\nu & | & \alpha\gamma\nu\epsilon\iota & | \\ \upsilon\beta\rho & : & \iota\varsigma & \phi\upsilon\tau & | & \epsilon\upsilon & | & \epsilon\iota & \tau\upsilon\rho & | & \alpha\nu\nu\omicron\nu & || & \upsilon\beta\rho\iota\varsigma & | & \epsilon\iota & \pi\omicron\lambda\lambda & || & \omega\nu & \nu\pi & | & \epsilon\rho\pi\lambda\eta\sigma\theta & | \end{array}$

$\begin{array}{cc} - & \cup & - \\ \alpha\nu & \lambda\omicron\gamma & | & \omega\nu & \wedge & \text{J} \\ \eta & \mu\alpha\tau & | & \alpha\nu \end{array}$

II. 1.  $\begin{array}{cccccccc} > & - & \cup & - & > & - & \cup & - & \cup & \text{L} & - \\ \epsilon\rho\gamma & : & \omega\nu & \tau\epsilon & | & \pi\alpha\nu\tau\omega\nu & | & \omega\nu & \nu\omicron\mu & | & \omicron\iota & \pi\rho\omicron & | & \kappa\epsilon\iota\nu\tau & | & \alpha\iota & \wedge & || \\ \alpha & : & \mu\eta & \pi\iota & | & \kappa\alpha\iota\rho\alpha & | & \mu\eta\delta\epsilon & | & \sigma\upsilon\mu\phi\epsilon\rho & | & \omicron\nu\tau & | & \alpha \end{array}$

2.  $\begin{array}{cccc} > & \cup & \cup & \cup & - & \cup & \cup & - \\ \upsilon\psi & : & \iota\pi\omicron\delta\epsilon\varsigma & | & \omicron\upsilon\rho\alpha\nu\iota & | & \alpha\nu & \wedge & || \\ \alpha\kappa\rho & : & \omicron\tau\alpha\tau\alpha & | & \gamma\epsilon\iota\sigma & \alpha\nu\alpha & | & \beta\alpha\sigma \end{array}$

3.  $\begin{array}{cccccccc} \cup & - & \cup & - & > & - & \cup & - & \cup & \text{L} & - \\ \delta\iota & : & \alpha\iota\theta\epsilon\rho\alpha & | & \tau\epsilon\kappa\nu\omega\theta & | & \epsilon\nu\tau\epsilon\varsigma & | & \omega\nu & \omicron & | & \lambda\upsilon\mu\pi & | & \omicron\varsigma & \wedge & \text{J} \\ \alpha & : & \pi\omicron\tau\mu\omicron\tau\alpha\tau & | & \alpha\nu & \omega\rho & | & \omicron\upsilon\sigma\epsilon\nu & | & \epsilon\iota\varsigma & \alpha\nu & | & \alpha\gamma\kappa & | & \alpha\nu \end{array}$

II. 1.  $\begin{array}{cccccccc} > & - & \cup & - & \cup & - & > & - & \cup & - & \cup & - \\ \pi\alpha & : & \tau\eta\rho\mu\omicron\nu\omicron\varsigma & | & \omicron\upsilon\delta\epsilon & | & \nu\iota\nu & \theta\nu\alpha & | & \tau\alpha & \phi\upsilon\sigma\iota\varsigma & | & \alpha\nu\epsilon\rho & | & \omega\nu & \wedge & || \\ \epsilon\nu\theta & : & \omicron\upsilon & \pi\omicron\delta\iota & | & \chi\rho\eta\sigma\iota & | & \mu\omega & \chi\rho\eta & | & \tau\alpha\iota & \tau\omicron & \kappa\alpha\lambda & | & \omega\varsigma & \delta\epsilon\chi & | & \omega\nu \end{array}$

2.  $\begin{array}{cccccccc} \cup & - & \cup & - & \cup & - & \cup & \text{L} & - & \cup & \cup & \text{L} & \text{L} & - \\ \epsilon & : & \tau\iota\kappa\tau\epsilon\nu & | & \omicron\upsilon\delta\epsilon & | & \mu\eta & \pi\omicron\tau\epsilon & | & \lambda\alpha\theta & || & \alpha & \kappa\alpha\tau\alpha & | & \kappa\omicron\iota\mu & | & \alpha\sigma & | & \eta & \wedge & || \\ \pi\omicron\lambda & : & \epsilon\iota & \pi\alpha\lambda & | & \alpha\iota\sigma\mu\alpha & | & \mu\eta & \pi\omicron\tau\epsilon & | & \lambda\upsilon\sigma & || & \alpha\iota & \theta\epsilon\omicron\nu & | & \alpha\iota\tau & | & \omicron\upsilon & | & \mu\alpha\iota \end{array}$

3.  $\begin{array}{cccccccc} \omega & - & > & - & \cup & \cup & - & \cup & \text{L} & \text{L} & - \\ \mu\epsilon\gamma\alpha\varsigma & : & \epsilon\nu & \tau\omicron\upsilon\tau & | & \omicron\iota\varsigma & \theta\epsilon\omicron\varsigma & | & \omicron\upsilon\delta\epsilon & | & \gamma\eta\rho & | & \alpha\sigma\kappa & | & \epsilon\iota & \wedge & \text{J} \\ \theta\epsilon\omicron\nu & : & \omicron\upsilon & \lambda\eta\xi & | & \omega & \pi\omicron\tau\epsilon & | & \pi\rho\omicron\sigma\tau\alpha\tau & | & \alpha\nu & | & \iota\sigma\chi & | & \omega\nu \end{array}$

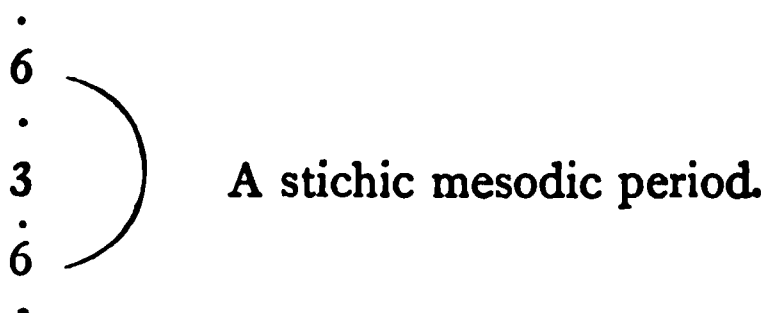
I. *First Period*: 1 verse. Rhythm, *logaoedic*.

Two sentences, of 4 feet each, are separated by a *mesode* or interlude, consisting of the sentence of 2 feet  $\mu\omicron\iota\rho\alpha | \tau\alpha\nu \epsilon\upsilon$ : *i.e.*

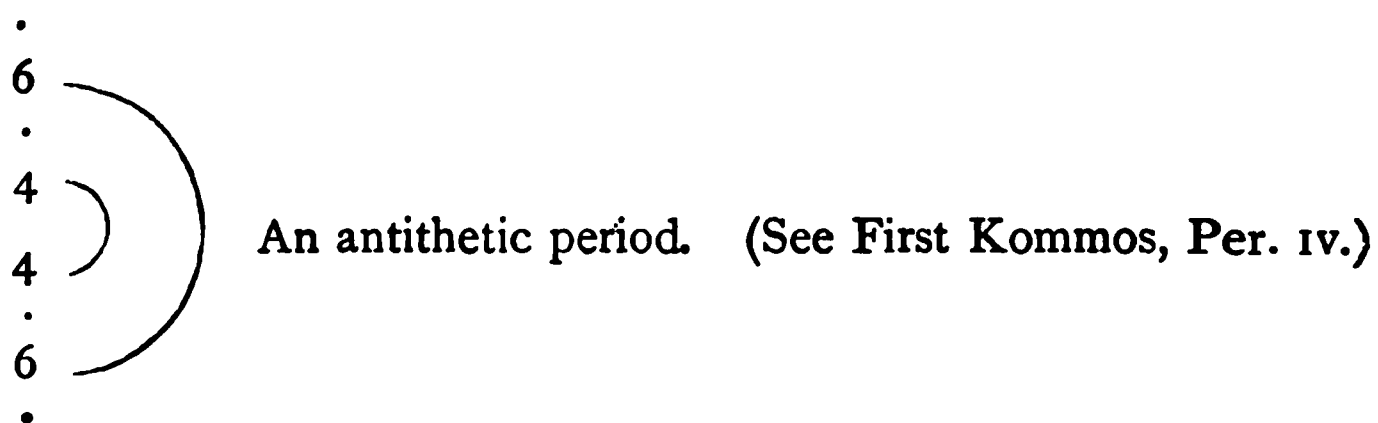
$\begin{array}{c} \cdot \\ 4 \\ 2 \\ 4 \\ \cdot \end{array} \right) \text{ A stichic mesodic period.}$

II. *Second Period*: 3 verses. Rhythm the same<sup>1</sup>.

Verse 1 has 1 sentence of 6 feet: v. 2 is a mesode of 3 feet: v. 3, the same as 1: *i.e.*

III. *Third Period*: 3 verses. Rhythm the same. For the mark ω over μέγας and θεον in 3, see § 9, and Parod. Str. II. Per. I. v. 3.

Verses 1, 3 have each 1 sentence of 6 feet: v. 2, 2 of 4 each: *i.e.*



<sup>1</sup> The conjectural reading οὐρανία | αἰθέρι, adopted by Prof. White and by Dr Schmidt, would give in v. 3

αιθ : ερι τεκν | ωθ | εντες | ων ο | λυμπ | ος Λ ||

In the antistrophe, Prof. White reads simply ἀκρότατον εισαναβᾶσ | ἀπότομον ὤρουσεν εἰς ἀνάγκαν, which similarly would give

απ : στομον | ωρ | ουσεν | εις αν | αγκ | αν Λ ||

Now, there is no apparent reason for doubting the genuineness of the reading on which the MSS. agree, οὐρανίαν | δι' αἰθέρα: while in the antistr. the sense affords the strongest reason (as it seems to me) for holding, as has so generally been held, that something has fallen out before ἀπότομον. That something I believe to be ἀκρον, which I have conjecturally supplied. Whether, however, τομον ωρ can properly be treated as a cyclic anapaest (υ υ —, equal in *time*-value to — υ or a  $\frac{3}{4}$  note) seems

a doubtful point. An alternative would perhaps be to write <sup>ω</sup>ακρον : αποτομ | ον ωρ | , treating ον ωρ as an inverted choree.

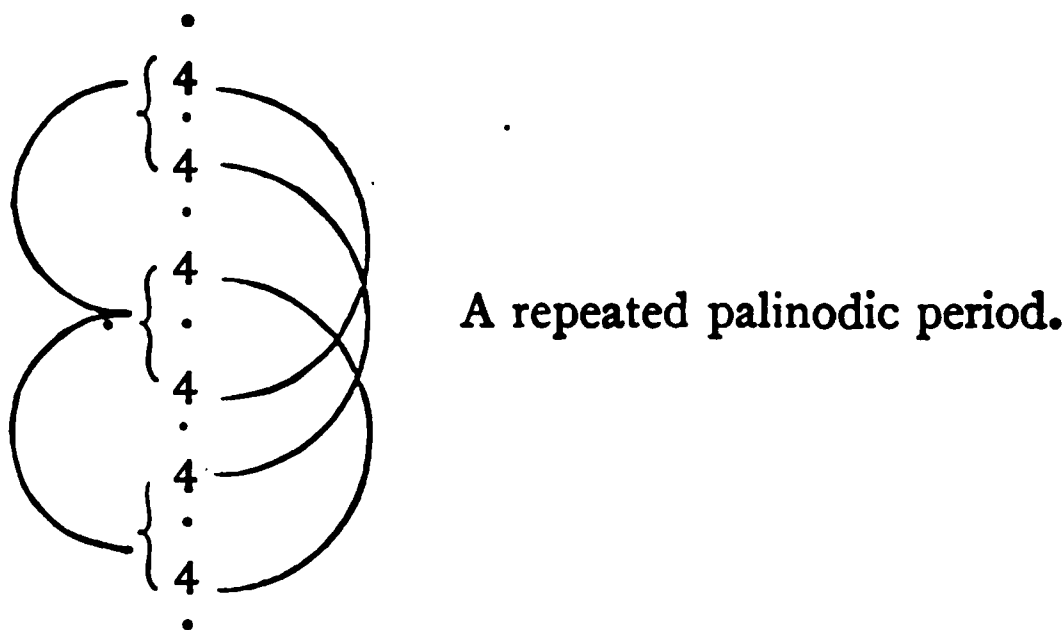


## SECOND STROPHE.

- I. 1.  $\bar{\cup}$   $\cup \cup \cup$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 ειδε | τις υπερ | οπτα | χερσιν ||  
 ουκετ | ι τον α | θικτον | ειμι
2.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 η λογ | ω πορ | ευετ | αι Λ ||  
 γας επ | ομφαλ | ον σεβ | ων
3.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 δικ : ας αφοβ | ητος | ου | δε Λ ||  
 ουδ : ες τον αβ | αισι | να | ον
4.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 δαιμον | ων εδ | η σεβ | ων Λ ||  
 ουδε | ταν ο | λυμπι | αν
5.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 κακ : α νιν ελ | οιοτο | μοιρ | α Λ ||  
 ει : μη ταδε | χειρο | δεικτ | α
6.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 δυσποτμ | ου χαρ | ιν χλιδ | ας Λ ||  
 πασιν | αρμοσ | ει βροτ | οισ
- I. 1.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 ει : μη το | κερδος | κερδαν | ει δικ | αι | ως Λ ||  
 αλλ : ω κρατ | υνων | ειπερ | ορθ ακ | ου | εις
2.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 και : των α | σεπτων | ερξेत | αι Λ ||  
 ζευ : παντ αν | ασσων | μηλαθ | οι
3.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 η : των α | θικτων | θιξετ | αι ματ | αζ | ων Λ ]  
 σε : ταν τε | σαν α | θανατον | αιεν | αρχ | αν
- I. 1.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 τις : ετι ποτ | εν | τοισδ αν | ηρ θε | ων βελ | η Λ ||  
 φθιν : οντα | γαρ | λαϊ | ου παλ | αιφατ | α
2.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 ευξετ | αι ψυχ | ας αμ | υνειν ||  
 θεσφατ | εξαιρ | ουσιν | ηδη
3.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 ει γαρ | αι τοι | αιδε | πραξεις | τιμι | αι Λ ||  
 κουδαμ | ου τιμ | αισ α | πολλων | εμφαν | ης
4.  $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   $\bar{\cup}$   
 τι : δει με χορ | ευειν ]  
 ερρ : ει δε τα | θεια

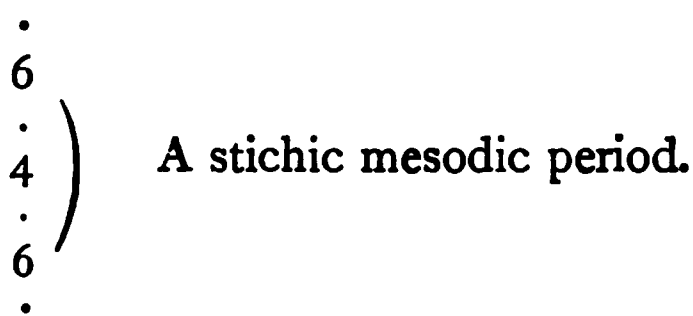
I. *First Period*: 6 verses. Rhythm, *logaoedic*.

Each verse contains 1 sentence of 4 feet : and the six verses fall into 3 groups: *i.e.*



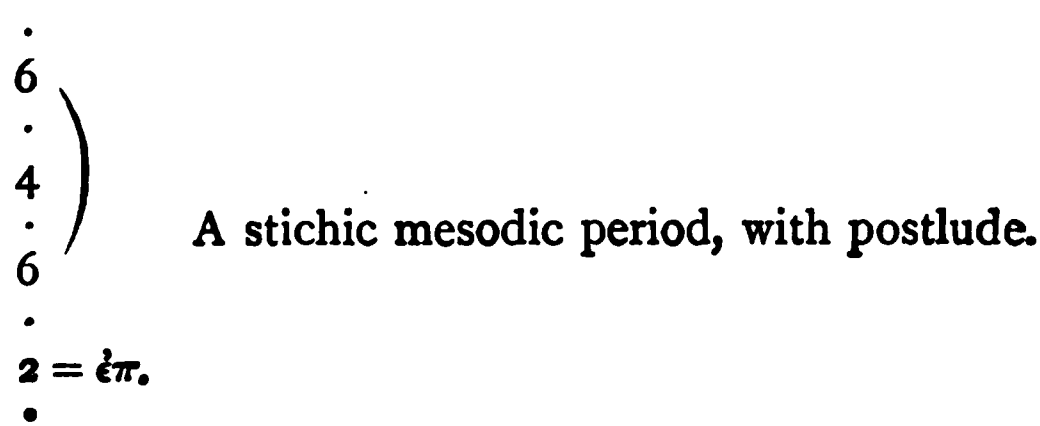
II. *Second Period*: 3 verses. Rhythm, the same. In v. 3 ∞ over θιξ means that in the antistrophe θαι̃αρ̃ represents, by resolution, a long syllable, see § 5.

Verses 1 and 3 have each one sentence of 6 feet: v. 2 is a mesode of 4 feet: *i.e.*



III. *Third Period*: 4 verses. Rhythm, the same. In v. 4, the last syllable of χορευειν is marked *short*, because, being the last of a verse, it can be either long or short; and here it is the second of a choree, – ∪ .

Verses 1 and 3 have each 1 sentence of 6 feet: v. 2 is a mesode of 4 feet: v. 4 is an epode of 2 feet. Thus, in this period, the dancers stood still during the alternate verses, 2 and 4. The form is:—

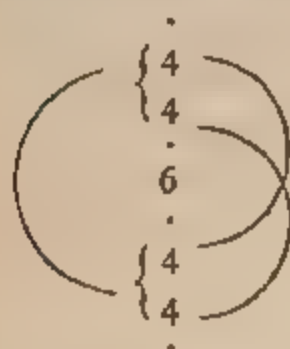


V. Third Stasimon (properly a Hyporcheme<sup>1</sup>), vv. 1086—1109.

1. 1.  $\sim \sim \text{L} \sim \sim \sim \sim \sim \sim \sim \sim \sim$   
 1. εἶπερ εὔ | ὦ || μαντις | εἰμι | και κατ || α γνωμ | αν ιδρ | ις Λ ||  
 τις σε τεκν | ον | τις σ ε | τικτε || τῶν μακρ | αι ων | ὡν αρ | α
2.  $\sim \sim \sim \sim \sim \sim \sim \sim \text{L} \sim$   
 2. ου τον ο | λυμπον α | πειρων | ὦ κιθ | αιρ | ων Λ |  
 παρος αρ | εσσιβατ | α πα | τρος πελ | ασθ | εις
3.  $\sim \sim \sim \sim \text{L} \sim \sim \sim \sim \sim \sim \sim \sim$   
 3. ουκ εσ | ει ταν | αυρι | ον || πανσελ | ηνον | μηου σε | γε Λ ||  
 \*η σεγ | ευατ | ειρα | τις || λοξι | ου τψ | γαρ πλακ | ει
- I. 1.  $\sim \sim \sim \sim \sim \sim \sim \sim$   
 1. και πατρι | ὦ ταν | οιδιπ | ουν Λ ||  
 αγροσσιμ | αι πασ | αι φιλ | αι
2.  $\sim \sim \sim \sim \sim \sim \sim \sim$   
 2. και τροφ | ον και | ματερ | αυξειν ||  
 ειθ ο | κυλλαν | ατ αν | ασσων
3.  $\sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim$   
 3. και χορ | ευεσθ | αι προς | ημων || ως επι | ηρα φερ | οντα || τοις εμ |  
 ειθ ο | βακχει | ος θε | ος ναι || ὡν επ ακρ | ὡν ορε | ὡν ευρ || ημα
- $\sim \sim \text{L} \sim$   
 οις τυρ | ανν | οις Λ ||  
 δεξατ | εκ | του
4.  $\sim \sim \sim \sim \sim \sim \sim \sim$   
 4. ι : η ι ε | φοιβε | σοι | δε Λ ||  
 συμφ : αν ελικ | ωνιδ | ων | αιτ
5.  $\sim \sim \text{L} \sim \sim$   
 5. ταυτ αρ | εστ | ει | η Λ ||  
 πλειστα | συμ | παιζ | ει

<sup>1</sup> ὑπόρχημα, 'a dance-song,' merely denotes a melody of livelier movement than the ordinary στάσιμα of the tragic Chorus, and is here expressive of delight. Thus Athenaeus says (630 E) ἡ δ' ὑπορχηματικὴ (ὄρχησις) τῇ κωμικῇ οἰκείσθαι, ἥτις καλεῖται ὁρδαξ· παιγνιώδεις δ' εἰσιν ἀμφότεραι: 'the hyporchematic dance is akin to the comic dance called "cordax," and both are sportive.' Fragments of ὑπορχήματα, which were used from an early age in the worship of Apollo, have been left by several lyric poets,—among whom are Pratinas (who is said to have first adapted them to the Dionysiac cult),—Bacchylides, and Pindar.

I. *First Period*: 3 verses. Rhythm, *logaoedic*. If in the first sentence of v. 3 we adopt for the antistrophe Arndt's conjecture, ἡ σέ γ' εὐνάτειρά τις (which is somewhat far from the MSS.), then verses 1 and 3 have each 2 sentences of 4 feet, and verse 2 has 1 of 6 feet; *i.e.*

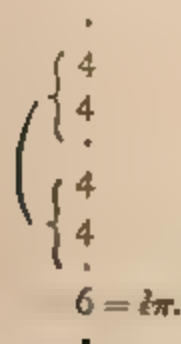


A palinodic period, with mesode.

If, on the other hand, we should hold that ἡ σέ γέ τις θυγάτηρ represents the true *metre* (being corrupted from ἡ σέ γ' ἔφυσε πατήρ) and that οὐκ ἔση τὰν αἴριον should be amended to τὰν ἐπιούσαν ἔση, the rhythmical correspondence of sentences would be different. The rhythmical division of verses 2 and 3 would then be:—

— ∪ ∪ — ∪ ∪ — — — — —  
 2. ου τον ο | λυμπον α | πειρ | ων || ω κιθ | αιρ | ων | ταν Λ ||  
 πανος ορ | εσσιβατ | α | πα || τρος πελ | ασθ | εις | η  
 ω — — — — —  
 3. επι : ουσαν εσ | ει | πανσελ | ηνον | μη ου σε | γε Λ  
 σε γε : φυσε πα | τηρ | λοξε | ασ τψ | γαρ πλακ | ες

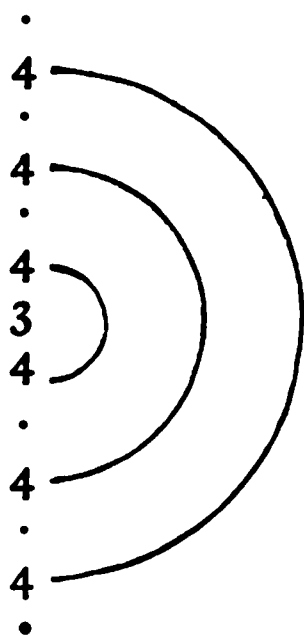
and v. 3 would be an epode, the form being:—



A palinodic period, with postlude.

II. *Second Period*: 5 verses. Rhythm, the same. Verses 1, 2, 4, 5 have each one sentence of 4 feet: v. 3 has 3 sentences, the first and third of 4 feet each, the second of 3 (the words ὡς ἐπὶ ἡρα φέροντα). Series: . 4 . 4 . 4 3 4 . 4 . 4 ., *i.e.*





Here, single sentences correspond in an *inverted* order, while the middle sentence of v. 3 has nothing corresponding to it, but forms a mesode or interlude. This is therefore a *mesodic period*. We need not add 'antithetic,' because, where more than two *single sentences* (and not groups) are arranged about a mesode, their arrangement is *normally* inverted.

## VI. Fourth Stasimon, vv. 1186—1222.

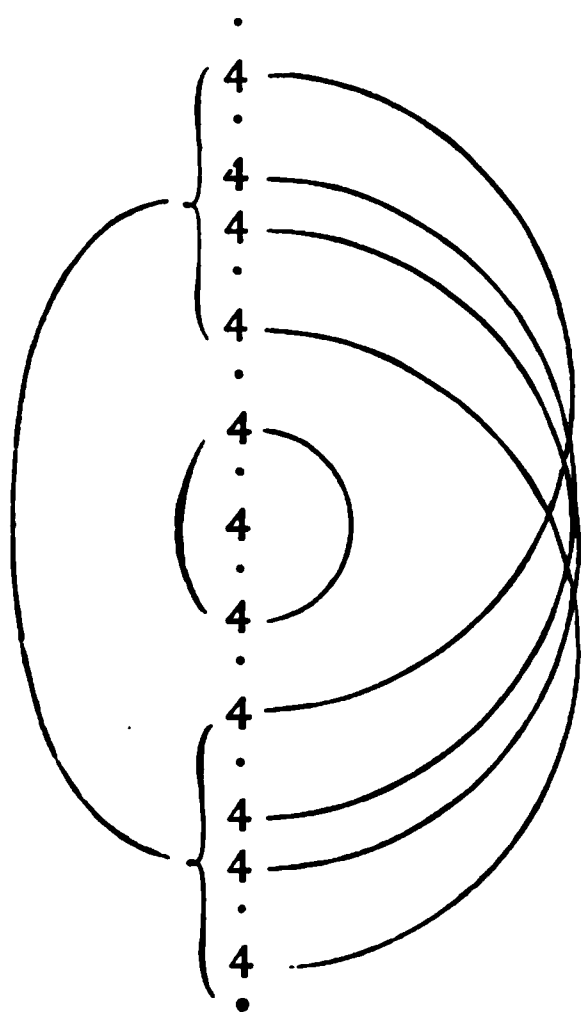
### FIRST STROPHE

(forming a single period).

1.  $\bar{\iota}$  |  $\bar{\omega}$  γενε | αι βροτ |  $\bar{\omega}\nu$   $\wedge$  ||  
 οσ | τις καθ υπ | ερ βολ | αν
2.  $\bar{\omega}\varsigma$  υμ |  $\bar{\alpha}\varsigma$  ισα | και το | μη || δεν ζωσ |  $\bar{\alpha}\varsigma$  εναρ | ιθμ |  $\bar{\omega}$   $\wedge$  ||  
 τοξευσ |  $\bar{\alpha}\varsigma$  εκρατ | ησε | του || παντ ευ | δαιμονος | ολβ | ου
3.  $\bar{\tau}\iota\varsigma$  | γαρ τις αν | ηρ πλε | ον  $\wedge$  ||  
 ω | ζευ κατα | μεν φθισ |  $\bar{\alpha}\varsigma$
4.  $\bar{\tau}\alpha\varsigma$  ευ | δαιμονι |  $\bar{\alpha}\varsigma$  φερ | ει  $\wedge$  ||  
 ταν γαμψ | ωνυχα | παρθεν | ον
5.  $\bar{\eta}$  τοσ | ουτον οσ | ον δοκ |  $\bar{\epsilon}\iota\nu$   $\wedge$  ||  
 χρησμφδ | ον θανατ | ωνδ εμ |  $\bar{\alpha}$
6. και δοξ | αντ απο | κλιν | αι  $\wedge$  ||  
 χωρα | πυργος αν | εστ |  $\bar{\alpha}$
7.  $\bar{\tau}\omicron\nu$  : σον | τοι παρα | δειγμ  $\bar{\epsilon}\chi$  |  $\bar{\omega}\nu$   $\wedge$  ||  
 εξ : ου | και βασιλ | ευσ καλ | ει

8.  $\overset{\sim}{\tau}\text{ον} : \sigma\text{ον} \mid \delta\alpha\iota\mu\text{ον}\alpha \mid \tau\text{ον} \sigma\text{ον} \mid \omega \parallel \tau\lambda\alpha\mu\text{ον} \mid \text{οιδιποδ} \mid \alpha \beta\rho\text{οτ} \mid \omega\text{ν} \wedge$   
 $\epsilon\mu : \sigma\varsigma \mid \kappa\alpha\iota \tau\alpha \mu\epsilon\gamma \mid \iota\sigma\tau \epsilon \mid \tau\iota\mu \parallel \alpha\theta\eta\varsigma \mid \tau\alpha\iota\varsigma \mu\epsilon\gamma\alpha\lambda \mid \alpha\iota\sigma\iota\nu \mid \epsilon\nu$
9.  $\text{ου} \mid \delta\epsilon\nu \mu\alpha\kappa\alpha\rho \mid \iota\zeta \mid \omega \wedge \parallel$   
 $\theta\eta \mid \beta\alpha\iota\sigma\iota\nu \alpha\nu \mid \alpha\sigma\sigma \mid \omega\nu$

Rhythm, *logaoedic*. Verse 1 contains 1 sentence of 4 feet : v. 2, 2 of 4 feet each : v. 3, 1 of 4 feet; to which answer respectively vv. 7, 8, 9. Verses 4, 5, 6 also contain each 1 sentence of 4 feet, v. 4 answering to v. 6, and v. 5 forming a mesode. The series . 4 . 4 4 . 4 . , 4 . 4 . 4 . , 4 . 4 4 . 4 . thus forms the period :—



Since the whole group, consisting of vv. 1, 2, 3, recurs once, the period is *palinodic*; since the sentences formed by vv. 4 and 6 are grouped about the interlude formed by v. 5, it is also *mesodic*.

## SECOND STROPHE.

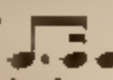
- I. 1.  $\tau\alpha : \nu\nu\delta \alpha\kappa \mid \text{ου} \mid \epsilon\iota\nu \tau\iota\varsigma \mid \alpha\theta\lambda\iota \mid \omega\tau\epsilon\rho \mid \sigma\varsigma \wedge \parallel$   
 $\epsilon\phi : \epsilon\upsilon\rho\epsilon \sigma \mid \alpha \mid \kappa\omicron\nu\theta \omicron \mid \pi\alpha\nu\theta \omicron\rho \mid \omega\nu \chi\rho\omicron\nu \mid \sigma\varsigma$
2.  $\tau\iota\varsigma : \alpha\tau \mid \alpha\iota\varsigma \mid \alpha\gamma\rho\iota \mid \alpha\iota\varsigma \tau\iota\varsigma \mid \epsilon\nu \pi\omicron\nu \mid \omicron\iota\varsigma \wedge$   
 $\delta\iota\kappa : \alpha\zeta \mid \epsilon\iota \mid \tau\omicron\nu \alpha\gamma\alpha\mu \mid \omicron\nu \gamma\alpha\mu \mid \omicron\nu \pi\alpha\lambda \mid \alpha\iota$

3. ξυν : οικος | αλλαγ | α βι | ου Λ ]  
 τεκν : ουντα | και τεκν | ουμεν | ον
- II. 1. ε | ω | κλεινον | οιδιπ | ου καρ | α Λ ||  
 ε | ω | λαϊ | ειον | ω τεκν | ον
2. ω μεγ | ας λιμ | ην Λ ||  
 ειθε σ | ειθε | σε
3. αυτος | ηρκεσ | εν Λ ||  
 μηποτ | ειδομ | αρ
4. παιδι | και πα | τρι θαλαμ | ηπολ | ψ πεσ | ειν Λ ]  
 δυο | μαι γαρ | ωσπερ ι | αλεμ | ον χε | ων
- II. 1. πως ποτε | πως ποθ | αι πατρ | ω || αι σ αλοκ , ες φερ | ειν ταλ | ας Λ ||  
 εκ στοματ | ων το δ | ορθον | ειπ || ειν ανεκν | ευσα τ | εκ σεθ | εν
4. σιγ εδυν | α | θησαν | ες τοσ | ον | δε Λ ]  
 και κατε | κοιμ | ησα | τουμον | ομμ | α

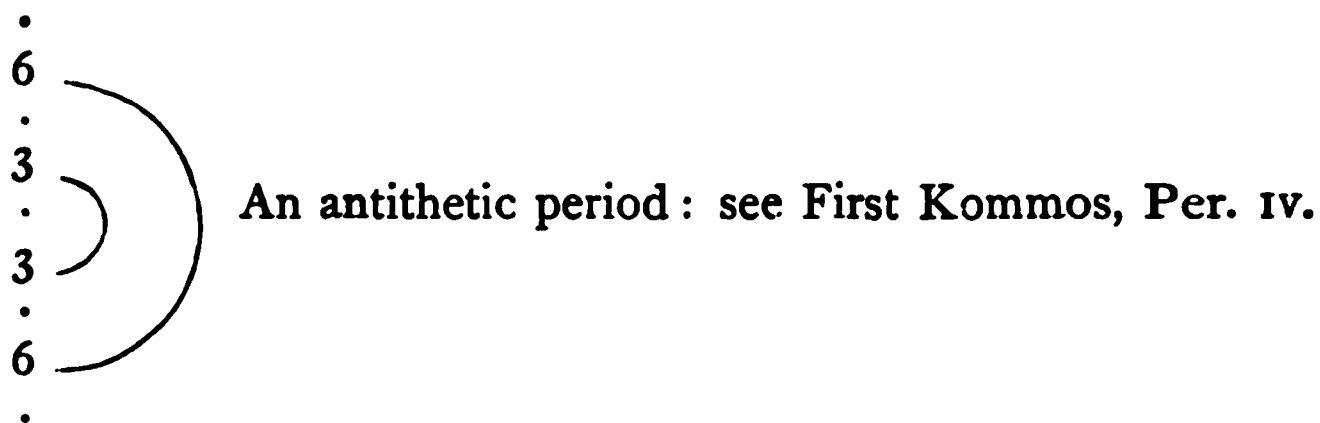
I. *First Period*: 3 verses. Rhythm, *choreic*. Verses 1 and 2 have each 1 sentence of 6 feet: v. 3 forms an epode or postlude of 4 feet: *i.e.*

$$\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \end{array} \left. \vphantom{\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \end{array}} \right) \text{ A stichic period, with postlude.}$$

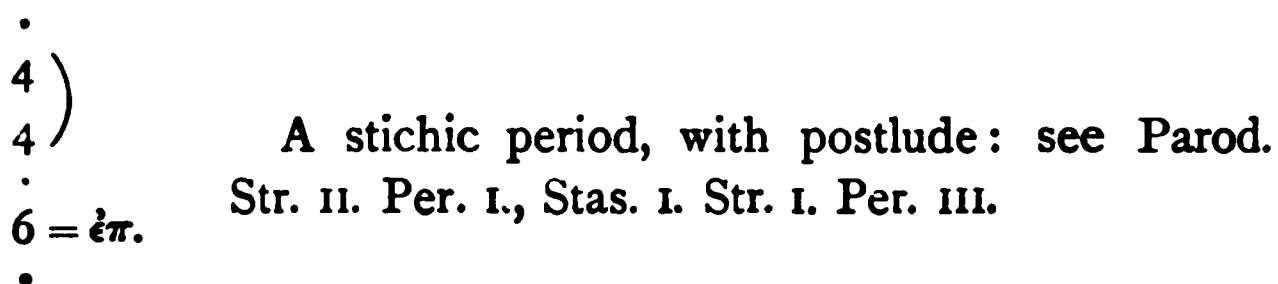
$$\begin{array}{c} \cdot \\ 4 \\ \cdot \end{array} = \text{ἐπ.}$$

II. *Second Period*: 4 verses. Rhythm, the same. In v. 4 τρι θαλαμ is an *apparent* tribrach, representing a cyclic dactyl, ~ ~ ~, and having the time-value of  (see § 7). This denoted by writing ζ ~ ~, because the 'irrational' character, though in strictness shared by the first and second short syllables, is more evident in the first.

Verses 1, 4 have each 1 sentence of 6 feet, vv. 2, 3 each 1 of 3: *i.e.*



III. *Third Period*: 2 verses. Rhythm, the same. Verse 1 has 2 sentences, each of 4 feet: v. 2 has 1 of 6 feet, and forms an epode or postlude: *i.e.*

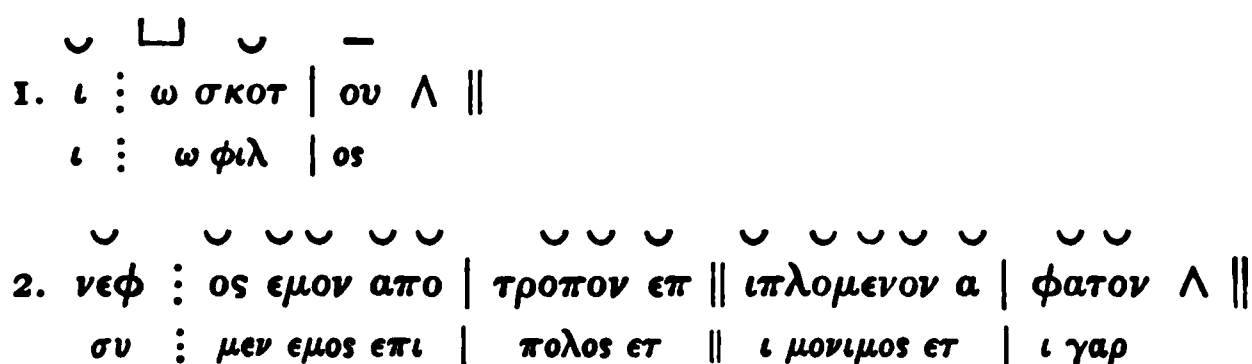


## VII. Second Kommos<sup>1</sup>, vv. 1297—1368.

(After the anapaests of the Chorus, 1297—1306, and of Oedipus, 1307—1311, followed by one iambic trimeter of the Chorus, 1312, the strophic system of lyrics begins at 1313.)

### FIRST STROPHE

(forming a single period).



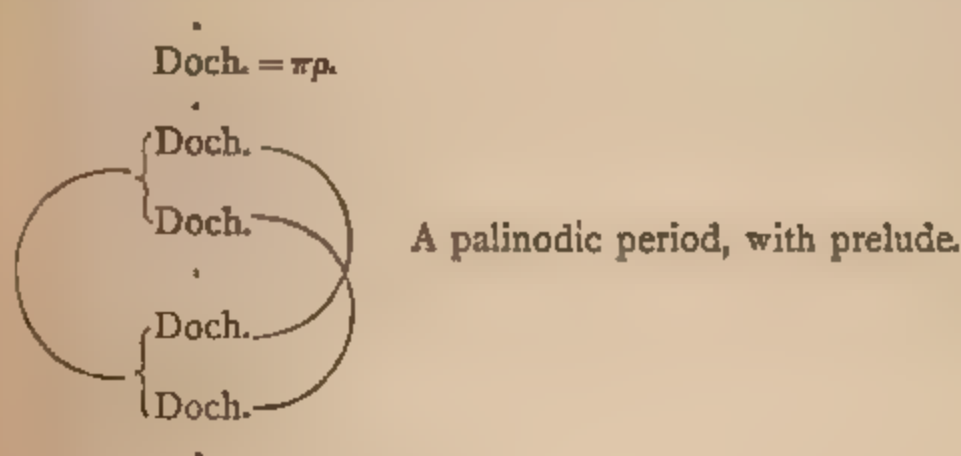
<sup>1</sup> At v. 1336, and in the corresponding 1356, an iambic dimeter is given to the Chorus (Period III., v. 3). With this exception, the Chorus speaks only iambic trimeters, which follow a lyric strophe or antistrophe assigned to Oedipus. Since, then, the lyrics belong all but exclusively to Oedipus, the passage might be regarded as his *μονωδία*, interrupted by occasional utterances, in the tone of dialogue, by the Chorus. If, however, regard is had to the character and matter of the whole composition, it will be felt that it may be properly designated as a *κομμός*, the essence of which was the alternate lament. On a similar ground, I should certainly consider it as beginning at 1297, though the properly lyric form is assumed only at 1313.



3. α : δαματον τε | και δυο || ουριστον | ον Λ ]  
 υπ : ομενεις με | τον τυφλ || ον κη δευ | ων

[Here follow four iambic trimeters.]

Rhythm, *dochmiac*: see First Kommos, Period III. It will be seen that every dochmiac metre here is a variation of the ground-form  $\cup : \text{---} \cup | - \Lambda$ , by substitution either of  $\cup \cup$  for  $-$ , or of  $>$  (an irrational syllable, *apparently* long) for  $\cup$ , as in v. 3, κηδεῖ<sup>ω</sup>ων. Verse 1 is a dochmiac used as a *prelude* (προφδικόν), ω being prolonged to the time-value of  $\text{---}$ . Vv. 2, 3 have each 2 dochmiac sentences: *i.e.*



## SECOND STROPHE.

1. α : πολλων ταδ | ην α | πολλων φιλ | οι Λ ||  
 ολ : αιθ οστις | ην ος || αγριας πεδ | ας
2. ο : κακα κακα τελ | ων εμ || α ταδ εμα παθ | ε α Λ ]  
 νομ : αδ επιποδι | ασ ε || λυσ απο τε | φονου
- ε : παισε δ | αυτο | χειρ νιν || ουτις, αλλ εγ | ω ; τλαμ | ων Λ ]  
 ερρ : υτο κανεσ | ωσε μ | ουδεν ες χαρ | ιν | πρασσ, ων
1. 1. τι : γαρ εδει μ ορ | αν Λ ||  
 τοτ : ε γαρ αν θαυ | ων
2. οτ : η γ ορ | ωντι | μηδεν | ην ιδ | ειγ γλυκ | υ Λ ||  
 ουε : ηφ φιλ | οισιω | ουδ εμ | αι τοσ | ουδ αχ | ος

3.  $\begin{array}{c} \text{ην} \\ \text{θελ} \end{array} : \begin{array}{c} \text{τανθ} \\ \text{οντε} \end{array} \text{οπ} | \begin{array}{c} \text{ωσπερ} \\ \text{καμοι} \end{array} | \begin{array}{c} \text{και} \\ \text{τουτ} \end{array} \text{συ} | \begin{array}{c} \text{φης} \\ \text{αν} \end{array} \Lambda ||$
4.  $\begin{array}{c} \text{τι} \\ \text{ουκ} \end{array} : \begin{array}{c} \text{δητ} \\ \text{ουν} \end{array} \text{εμ} | \begin{array}{c} \text{οι} \\ \text{τροι} \end{array} \gamma | \begin{array}{c} \text{βλεπτον} \\ \text{αν} \end{array} \text{φορ} | \begin{array}{c} \text{η} \\ \text{ευσ} \end{array} || \begin{array}{c} \text{στερκτον} \\ \text{ηλθον} \end{array} | \begin{array}{c} \text{η} \\ \text{ουδε} \end{array} \text{προσ} | \begin{array}{c} \text{η} \\ \text{ρυμφι} \end{array} \text{γερ} | \begin{array}{c} \text{ον} \\ \text{ος} \end{array} \Lambda ||$
5.  $\begin{array}{c} \text{ετ} \\ \text{βροτ} \end{array} : \begin{array}{c} \text{εστ} \\ \text{οις} \end{array} \text{ακ} | \begin{array}{c} \text{ου} \\ \text{κληθ} \end{array} | \begin{array}{c} \text{ειν} \\ \text{ην} \end{array} | \begin{array}{c} \text{αδον} \\ \text{ων} \end{array} \text{α} | \begin{array}{c} \text{α} \\ \text{φυν} \end{array} \text{φιλ} | \begin{array}{c} \text{οι} \\ \text{απ} \end{array} \Lambda ]$
- IV. 1.  $\begin{array}{c} \text{απ} \\ \text{ουν} \end{array} \delta : \begin{array}{c} \text{αγερ} \\ \text{αθεος} \end{array} \text{εκ} \text{τοπ} | \begin{array}{c} \text{ιον} \\ \text{ειμ} \end{array} \text{οτ} || \begin{array}{c} \text{ι} \\ \text{οσιων} \end{array} \text{ταχιστ} \text{α} | \begin{array}{c} \text{με} \\ \text{ταις} \end{array} \Lambda ||$
2.  $\begin{array}{c} \text{απ} \\ \text{ομ} \end{array} : \begin{array}{c} \text{αγερ} \\ \text{ογενης} \end{array} \omega \text{φιλ} | \begin{array}{c} \text{οι} \\ \text{ων} \end{array} \text{τον} || \begin{array}{c} \text{μεγ} \\ \text{οσ} \end{array} \text{ολεθρι} | \begin{array}{c} \text{ον} \\ \text{ατ} \end{array} \Lambda |$
3.  $\begin{array}{c} \text{τον} \\ \text{ει} \end{array} : \begin{array}{c} \text{καταρατο} \\ \text{δε} \end{array} \text{τατον} \text{ετ} || \begin{array}{c} \text{ι} \\ \text{κακου} \end{array} \text{δε} \text{και} \text{θε} | \begin{array}{c} \text{οις} \\ \text{οσ} \end{array} \Lambda ||$
4.  $\begin{array}{c} \text{εχθρ} \\ \text{ταντ} \end{array} : \begin{array}{c} \text{στατον} \\ \text{ελαχ} \end{array} \text{βροτ} | \begin{array}{c} \text{ων} \\ \text{οιδιπ} \end{array} \Lambda ]$

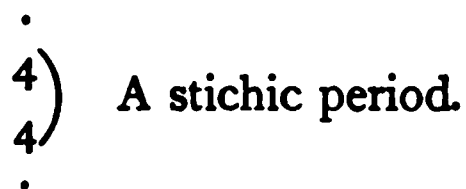
[Here follow two iambic trimeters.]

I. *First Period*: 2 verses. Rhythm, *dochmiac*. In verse 1 (antistrophe), we have ἄγρῖα̃ς: observe that if we read ἀπ' ἀγρίας the dochmiac would have one  $\cup$  too much, and see my note on v. 1350. In v. 2, the MS. reading νομάδος is impossible, as the metre shows. φῶνῶν, by resolution for  $\text{—}$ , as in the strophe, since the last syllable of a verse can be either long or short: see on Parod. Str. II. Per. I v. 1, and cp. χορευεῖν, Stas. II. Str. II. Per. III. v. 4. Metre would admit ἔλαβέ μ' or ἔλαβεν, but not, of course, ἔλυσέ μ' or ἔλυσεν.

Each verse has two dochmiac sentences, *i.e.*

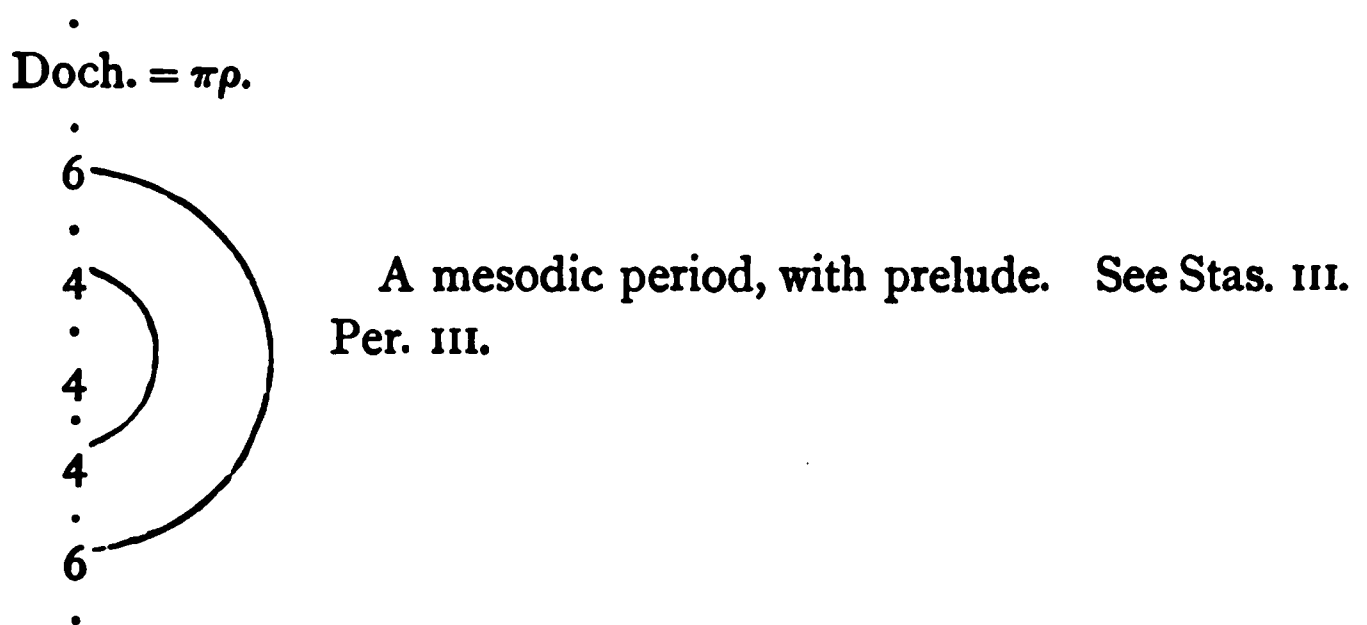
$\left\{ \begin{array}{l} \text{Doch.} \\ \text{Doch.} \\ \text{Doch.} \\ \text{Doch.} \end{array} \right.$ 
A palinodic period.

II. *Second Period*: 1 verse. Rhythm, *choreic*. Two sentences, each of 4 feet: *i.e.*

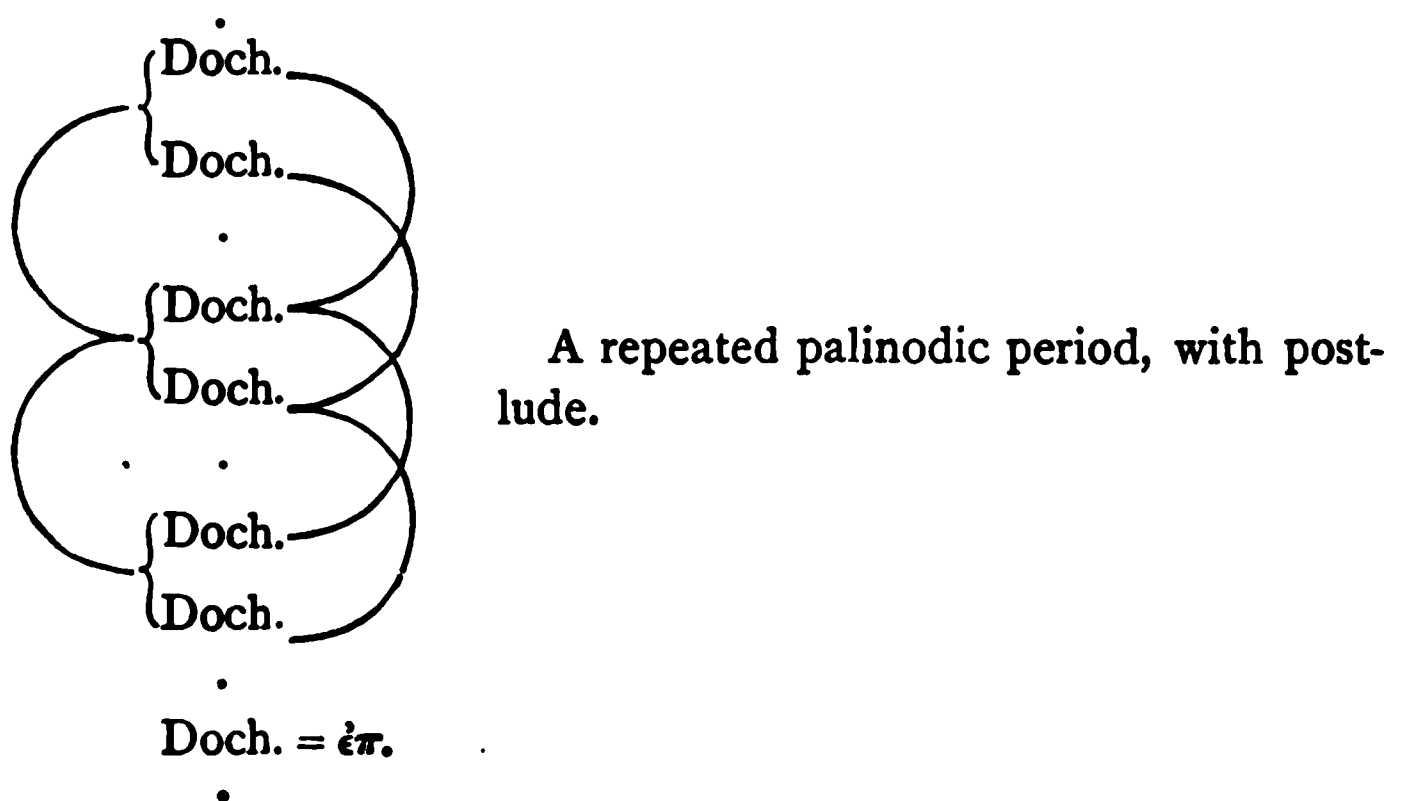


III. *Third Period*: 5 verses. Rhythm, *choreic*, except in verse 1, which is a dochmiac, serving as prelude (*προφδικόν*).

Verse 2 has 1 sentence of 6 feet: v. 3, 1 of 4 feet: v. 4, 2 of 4 feet each: v. 5, 1 of 6 feet. The first of the 2 sentences in v. 4 forms a *mesode*; which can either (as here) begin a verse, or close it, or stand within it, or form a separate verse. Series: . 6 . 4 . 4 . 4 . 6 . : form:—



IV. *Fourth Period*: 4 verses. Rhythm, *dochmiac*. Verses 1, 2, 3 have each two dochmiac sentences: v. 4 has one, which forms an epode: *i.e.*



## RELATIONS OF LYRIC FORM AND MATTER.

In the lyric parts of Tragedy, the poet was a composer, setting words to music. Words, music, and dance were together the expression of the successive feelings which the course of the drama excited in the Chorus, or typical spectator. It is obvious, then, that the choice of lyric rhythms necessarily had an ethical meaning, relative to the mood which in each case sought utterance. It is everywhere characteristic of Sophocles that he has been finely sensitive to this relation. So much, at least, moderns can see, however far they may be from adequately appreciating the more exquisite secrets of his skill. Without attempting minute detail, we may glance here at some of the chief traits in which this skill is exemplified by the lyrics of the *Oedipus Tyrannus*.

I. PARODOS. *First Strophe*. The Theban Elders are reverentially awaiting the message from Delphi, and solemnly entreating the gods for deliverance from their woes. With this mood the *dactylic* rhythm is in unison. The Greek dactylic measure was slow and solemn, the fitting utterance of lofty and earnest warning—as when oracles spoke—or, as here, of exalted faith in Heaven.

*Second Strophe*. Period I. The chorees, in *logaoedic* rhythm, express the lively sense of personal suffering (*ἀνάριθμα γὰρ φέρω | πῆματα*). Per. II. *Dactyls*, somewhat less stately than those of the opening, again express trust in the gods who will banish the pest.

*Third Strophe*. *Choreic* rhythms of the strongest and most excited kind embody the fervid prayer that the Destroyer may be quelled by the Powers of light and health.

II. FIRST STASIMON. The doom has gone forth against the unknown criminal; and the prophet has said that this criminal is Oedipus. *First Strophe*. While the rhythm is *logaoedic* throughout, the fuller measures of Period I. are suited to the terrible decree of Delphi; those of Per. II. to the flight of the outlaw; those of III. to the rapid pursuit, and, finally, to the crushing might, of the Avenger.

*Second Strophe*. Period I. The *choriambic* rhythm—the most passionate of all, adapted to vehement indignation or despair—interprets the intensity of emotion with which the Theban nobles have heard the charge against their glorious king. Period II. Passing to their reasons for discrediting that charge, the Chorus pass at the same time from the choriambic rhythm to the kindred but less tumultuous *ionic*, which is here (as we have seen) most skilfully linked on to the former.



III. The FIRST KOMMOS, in its 3rd and 4th Periods, shows how *dochmiac* measures, and *paëonic* combined with choreic, can suit varying tones of piteous entreaty or anxious agitation; an effect which, as regards dochmiacs, the SECOND KOMMOS (VII) also exhibits in a still more impressive manner.

IV. In the SECOND STASIMON, *logaoedics* are the vehicle of personal reflection and devotion; the lively measures of the Hyporcheme which holds the place of THIRD STASIMON (V) speak for themselves.

VI. In the FOURTH STASIMON we have a highly-wrought example of lyric art comparable with the First Stasimon, and with the Parodos. The utter ruin of Oedipus has just been disclosed. *First Strophe*. It was a general rule that, when a verse was opened with a *syncope*, anacrusis must precede. By the *disregard* of this rule here, an extraordinary weight and solemnity are imparted to the first accent of the lament:

— — — — —  
 ι | ω γεγε | αι βροτ | ων Α ||. (See the musical rendering of this, Appendix, § 10, p. 205) So, again, in the profoundly sorrowful conclusion

— — — — —  
 ουδ | εν μακαρ | ιζω Α|. And, since his unhappy fate is here contemplated in its entirety, the whole strophe forms a single rhythmical period.

The *Second Strophe*—reflecting on *particular aspects* of the king's destiny—is appropriately broken up into three short periods; and the choreic rhythm is here so managed as to present a telling contrast with the logaoedic rhythm of the first strophe. The weightiest verses are those which form the conclusion.

I have but briefly indicated relations of which the reader's own ear and feeling will give him a far more vivid apprehension. There are no metrical texts in which it is more essential than in those of ancient Greece never to consider the measures from a merely mechanical point of view, but always to remember *what* the poet is saying. No one who cultivates this simple habit can fail to attain a quicker perception of the delicate sympathies which everywhere exist between the matter and the form of Greek lyrics.



ΣΟΦΟΚΛΕΟΥΣ  
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ





# ΣΟΦΟΚΛΕΟΥΣ

## ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

### I.

#### ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Λιπὼν Κόρινθον Οἰδίπους, πατρὸς νόθος  
 πρὸς τῶν ἀπάντων λοιδορούμενος ξένος,  
 ἦλθεν πυθέσθαι Πυθικῶν θεσπισμάτων  
 ζητῶν ἑαυτὸν καὶ γένους φυτοσπόρον.  
 εὐρὼν δὲ τλήμων ἐν στεναῖς ἀμαξιτοῖς 5  
 ἄκων ἔπεφνε Λαῖον γεννήτορα.  
 Σφιγγὸς δὲ δεινῆς θανάσιμον λύσας μέλος  
 ἥσχυε μητρὸς ἀγνοουμένης λέχος.  
 λοιμὸς δὲ Θήβας εἶλε καὶ νόσος μακρά.  
 Κρέων δὲ πεμφθεὶς Δελφικὴν πρὸς ἐστίαν, 10  
 ὅπως πύθεται τοῦ κακοῦ παυστήριον,  
 ἤκουσε φωνῆς μαντικῆς θεοῦ πάρα,  
 τὸν Λαίειον ἐκδικηθῆναι φόνον.  
 ὅθεν μαθὼν ἑαυτὸν Οἰδίπους τάλας  
 δισσάς τε χερσὶν ἐξανάλωσεν κόρας, 15  
 αὐτὴ δὲ μήτηρ ἀγχύναις διώλετο.

ΑΡΙΣΤΟΦΑΝΟΥΣ.... [ΥΠΟΘΕΣΙΣ] Ἀριστοφάνους ἐπίγραμμα εἰς τὸν τύραννον  
 οἰδίπου A. The word ἐπίγραμμα, which could denote the 'title' of a book, is not a  
 correct substitute for ὑπόθεσις. 3 θεσπισμάτων] νόμων θέλει A, which indicates  
 that ἔλθων was a v. l. for ἦλθεν in this verse. 11 πύθεται MSS., vivid for πύθοιτο,  
 which Brunck unnecessarily conjectured. 15 δισσαῖς MSS., δισσάς Elmsley.  
 πόρταισι δισσάς Brunck. 16 αὐτὴ δὲ] αὐτὴ τε Elmsley. But the composer may  
 have imitated the irregular sequence τε—δέ which sometimes occurs (as *El.* 1099,  
*Al.* 836).

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ] The first of the three prose *ὑποθέσεις* to the *Antigone* is also ascribed in the mss. to Aristophanes of Byzantium (flor. 200 B.C.). His name is likewise given in the mss. to the metrical *ὑποθέσεις* prefixed to all the extant comedies of his namesake except the *Thesmophoriazusae*. All these ascriptions are now generally held to be false. There is no reason to think that the fashion of metrical arguments existed in the Alexandrian age: and the language in every case points more or less clearly to a lower date. The verses above form no exception to the rule, though they are much more correct than the comic *ὑποθέσεις*. See Nauck's fragments of the Byzantine Aristophanes, p. 256: Dindorf agrees with him, *Schol. Soph.* vol. II. p. xxii.

## II.

## ΔΙΑ ΤΙ ΤΥΡΑΝΝΟΣ ΕΠΙΓΕΓΡΑΨΤΑΙ

Ο ΤΥΡΑΝΝΟΣ ΟΙΔΙΠΟΥΣ ἐπὶ διακρίσει θατέρου ἐπιγέγραπται  
 χαριέντως δὲ ΤΥΡΑΝΝΟΝ ἅπαντες αὐτὸν ἐπιγράφουσιν, ὡς ἐξέχοντα πύσιν  
 τῆς Σοφοκλέους ποιήσεως, καίπερ ἡττηθέντα ὑπὸ Φιλοκλέους, ὡς φησι  
 Δικαίαρχος. εἰσὶ δὲ καὶ οἱ ΠΡΟΤΕΡΟΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν ἐπιγράφ-  
 5 οντες, διὰ τοὺς χρόνους τῶν διδασκαλιῶν καὶ διὰ τὰ πράγματα· ἀλήτην  
 γὰρ καὶ πηρὸν Οἰδίποδα τὸν ἐπὶ Κολωνῷ εἰς τὰς Ἀθήνας ἀφικνεῖσθαι  
 ἴδιον δέ τι πεπόνθασιν οἱ μεθ' Ὀμηρον ποιηταὶ τοὺς πρὸ τῶν Τρωϊκῶν  
 βασιλεῖς ΤΥΡΑΝΝΟΥΣ προσαγορεύοντες, ὅψι ποτε τοῦδε τοῦ ὀνόματος  
 εἰς τοὺς Ἕλληνας διαδοθέντος, κατὰ τοὺς Ἀρχιλόχου χρόνους, καθάπερ  
 10 Ἰππίας ὁ σοφιστὴς φησιν. Ὀμηρος γοῦν τὸν πάντων παρανομώτατον  
 ἔχετον βασιλέα φησὶ καὶ οὐ τύραννον·

Εἰς ἔχετον βασιλέα, βροτῶν δηλήμονα.

προσαγορευθῆναι δὲ φασὶ τὸν τύραννον ἀπὸ τῶν Τυρρηνῶν· χαλεποὺς γὰρ  
 τινὰς περὶ ληστείαν τοιούτους γενέσθαι. ὅτι δὲ νεώτερον τὸ τοῦ τυράννου  
 15 ὄνομα δῆλον. οὔτε γὰρ Ὀμηρος οὔτε Ἡσιόδος οὔτε ἄλλος οὐδεὶς τῶν  
 παλαιῶν τύραννον ἐν ταῖς ποιήμασιν ὀνομάζει. ὁ δὲ Ἀριστοτέλης ἐν Κιμ-  
 αίων πολιτείᾳ τοὺς τυράννους φησὶ τὸ πρότερον αἰσυνμῆτας προσαγορ-  
 εῖσθαι. εὐφημότερον γὰρ ἐκείνο τοῦνομα.

2 ἐπιγράφουσιν] So Dindorf with L: vulg. ἐπέγραψαν. 4 ΠΡΟΤΕΡΟΝ, οὐ  
 ΤΥΡΑΝΝΟΝ, αὐτὸν] L, Dind.: vulg. ΠΡΟΤΕΡΟΝ αὐτὸν, οὐ ΤΥΡΑΝΝΟΝ.

2 τύραννον ἐπιγράφουσιν] The distinguishing title was suggested by v. 514 of the  
 play, τὸν τύραννον Οἰδίπου, v. 925 τὰ τοῦ τυράννου...Οἰδίπου. Sophocles doubtless  
 called it simply Οἰδίπους. 9 κατὰ τοὺς Ἀρχιλόχου χρόνους] circ. 670 B.C. It is about  
 679 B.C. that Orthagoras is said to have founded his dynasty at Sicyon, and 'the despots  
 of Sicyon are the earliest of whom we have any distinct mention,' Grote III. 43.

12 Ἐχεται] *Od.* 18. 85. 15 οὔτε γὰρ Ὅμηρος] For the writer of this *ὑπόθεσις*, then (unless he made an oversight), 'Homer' was not the author of the 'Homeric hymn' to Ares, 8. 5, ἀντιβίβασαι τύραννε, δικαιοτάτων ἀγέ φωτῶν. The earliest occurrences of the word *τύραννος* which can be approximately dated are (1) Alcaeus fr. 37 Bergk, circ. 606 B.C., referring to Pittacus; see below on 17: (2) Pind. *Pyth.* 3. 85, where it is convertible with βασιλεύς, *ib.* 70 (Hiero of Syracuse), date perh. 474 B.C. (see Fennell's introd.): and (3) Aesch. *P. V.* 736 ὁ τῶν θεῶν τύραννος (Zeus), date circ. 472—469 B.C. On the question as to the origin of *τύραννος*, scholars will read with interest the opinion of the author of *Greek and Latin Etymology*. Mr Peile has kindly communicated to me the following note:—"There seems no reason to doubt the usual connection of *τυραννος* with *√tur*, a by-form of *√TAR*. It does not occur, I think, in Greek, but it is used in Vedic,—as is also the common epithet *tur-a*, 'strong,' applied chiefly to Indra, but also to other gods. Rarer cognates are *turvan*, = 'victory,' and *turvanī* = 'victorious,' also of Indra. The primary meaning of the root was 'to bore'—then 'to get to the end' of a thing—then 'to get the better of' it. There is another family of words, like in form, with the general sense of 'haste'; e.g. *turvanya*, a verb-stem in Vedic = 'to be eager,' and *turanyu* an adjective. These, I think, are distinct in origin. In form they come nearer to *τύραννος*. But I think that they are late Vedic forms, and therefore cannot be pressed into the service. The form in Greek is difficult to explain in either case. If there were an Indo-Eur. *turvan* (whence the Sanskrit word), the Greek might have formed a secondary *turan-yo*: but one would expect this to have taken the form *τυραυνο*. Taking into account the entire absence of all cognates in Greek, I think that it is probably a borrowed word, and that from being an adjective (? = 'mighty'), it became with the Greeks a title." 16 ἐν Κυμαίων πολιτείᾳ] Cp. schol. in Eur. *Med.* 19 (Dind. vol. IV. p. 8) αἰσυμνᾷ ἡγεῖται καὶ ἄρχει· ἰδίως δὲ φησιν Ἀριστοτέλης ὑπὸ Κυμαίων αἰσυμνήτην τὸν ἄρχοντα λέγεσθαι. 'αἰσυμνήται δὲ κριτοὶ ἐννέα πάντες ἀνέστησαν' [*Od.* 8. 258] τοὺς ἄρχοντας τῶν ἀγώνων (sc. ὁ ποιητὴς λέγει). 17. The αἰσυμνητεία resembled the *τυραννίς* in being *absolute*, but differed from it in being *elective*; hence it is called by Arist. αἰρετὴ *τυραννίς*, *Pol.* 3. 14. Alluding to the choice of Pittacus as αἰσυμνήτης by the Mityleneans, Alcaeus said ἐστάσαντο τύραννον, *ib.*: but this was *ad invidiam*.

## III.

## ΑΛΛΩΣ.

Ὁ Τύραννος Οἰδίπους πρὸς ἀντιδιαστολήν τοῦ ἐν τῷ Κολωνῷ ἐπιγέγραπται. τὸ κεφάλαιον δὲ τοῦ δράματος γινώσκει τῶν ἰδίων κακῶν Οἰδίποδος, πῆρως τε τῶν ὀφθαλμῶν, καὶ δι' ἀγχόνης θάνατος Ἰοκάστης.

'Haec in fine fabulae habet L, om. A, qui de sequentibus nihil habet praeter aenigma Sphingis,' Dind. *Schol.* 11. 13.

## ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ ΛΑΙΩΙ ΤΩΙ ΘΗΒΑΙΩΙ.

Δαίε Λαβδακίδη, παίδων γένος ὀλβιον αἰεῖς.  
δῶσω τοι φίλον υἱόν· ἀτὰρ πεπρωμένον ἐστίν  
παιδὸς ἐοῦ χεῖρεσσι λιπεῖν φάος. ὥς γὰρ ἔνευσε

Ζεὺς Κρονιῶν, Πίλοπος στυγεραῖς ἀραῖσι τιθήσας,  
οὐ φίλον ἤρπασας ἰόν· ὁ δ' ἤϊζατό σοι τάδε πάντα.

ΣΠΗΣΜΟΣ ΘΕΒΑΙΩΔ.] So L: νῦν χρησμός δοθεὶς λαῖψ. 2 δῶσω.. ἰστί] Another reading was τεχέας μὲν φίλον ἰόν· ἀτὰρ τοῦδε σοι μορος ἔσται· cp. Valckenaer, *Eur. Phoen.* p. xvi. 3 παῖδες ἐοί] Valck. *l.c.* cites this reading from the cod. Augustanus, and it is probably right, ἐοῦ here meaning 'thine,' in which sense Zenodotus rightly wished to substitute it for ἐῆος in *Il.* i. 373, 15. 138, 24. 412, 550. The pron. ἐοί (= εἰός) properly meant merely 'own,' and (like the pron. stem πτω, 'self') was applicable to the 1st and 2nd persons, sing. or plur., no less than to the 3rd. Vulg. σοῦ παῖδες.

### ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΓΤΟΣ.

Ἔστι δίπουν ἐπὶ γῆς καὶ τετράπων, οὐ μία φωνή,  
καὶ τρίπων· ἀλλάσσει δὲ φὴν μόνον ὅσ' ἐπὶ γαῖαν  
ἔρπετ' ἀκινεῖται ἀνὰ τ' αἰθέρα καὶ κατὰ πότον.  
ἀλλ' ὅποταν πλείστοισιν ἐρειδόμενον ποσὶ βαῖνῃ,  
εἴθα τάχος γυίοισιν ἀφαιρότατον πέλει αὐτοῦ.

1 φὴν] φύσιν Athen. 456 B, βοή L, A. 3 κινεῖται] γίνηται L. 4 ἐρειδόμενον a specious but unsound reading. The contrast is not between haste and slowness, but between the number of the feet, and the weakness of the support which they afford.

Athenaeus 456 B introduces his quotation of the riddle thus: Καὶ τὸ τῆς Σφιγγὸς δὲ αἰνίγμα Ἀσκληπιάδης ἐν τοῖς Τραγῳδομένοις τοιοῦτον εἶναι φησιν. Asclepiades of Tragilus in Thrace, a pupil of Isocrates, wrote (circ. 340 B.C.) a work called *Τραγῳδομένα* ('Subjects of Tragedy') in six books, dealing with the legendary material used by the tragic poets, and their methods of treatment. The *Αἰνίγμα* in this form, is thus carried back to at least the earlier part of the fourth century B.C.

### ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Κλύθι καὶ οὐκ ἐθέλουσα, κακόπτερε Μοῦσα θανόντων,  
φωνῆς ἡμετέρης σὸν τέλος ἀμπλακίης.  
ἄνθρωπον κατέλεξας, ὃς ἡνίκα γαῖαν ἐφέρει,  
πρῶτον ἔφν τετράπους νήπιος ἐκ λαγόνων·  
5 γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει,  
ἀνχένα φορτίζων, γήραϊ καμπτόμενος.

5 ἐρείδει Gale: ἔχει or ἐπείγει MSS.

The *Λύσις* is not in the MSS. of Sophocles, but is given by the schol. on *Eur. Phoen.* 50 (αἰνίγμ' ἐμοὶ παῖς Οἰδίπους Σφιγγὸς μαθὼν) .τὴν δὲ λύσιν τοῦ αἰνίγματος οὕτω τινὲς φασιν· 'Κλύθι' κ.τ.λ. Valckenaer, *Schol. Phoen.* p. 28, gives it as above from a collation of three MSS.



## ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΥΣ.

ΙΟΚΑΣΤΗ.

ΙΕΡΕΥΣ.

ΑΓΓΕΛΟΣ.

ΚΡΕΩΝ.

ΘΕΡΑΠΩΝ Λαΐου.

ΧΟΡΟΣ γερόντων Θηβαίων.

ΕΞΑΓΓΕΛΟΣ.

ΤΕΙΡΕΣΙΑΣ.

The *ἰκέται* in the opening scene (1—150) are a body of *κωφὰ πρόσωπα* like the citizens whom Eteocles addresses in Aesch. *Tk.* 1 38, or the Areiopagites in *Eum.* 566 ff. They would probably come within the meaning of the term *παραχορήγημα*, which denoted anything furnished by the choregus *in supplement* to the ordinary requirements of a drama. Some, however, deny this, holding that it was an ordinary duty of the choregus to provide all 'mute persons,' however numerous (A. Muller, *Gr. Bühnenalterth.*, p. 179). The distribution of the parts among the three actors would be as follows:—

OEDIPUS, πρωταγωνιστής.

IOCASTA,

PRIEST OF ZEUS,

MESSENGER from the house (ἐξάγγελος),

SERVANT OF LAÏUS,

} δευτεραγωνιστής.

CREON,

TEIRESIAS,

MESSENGER from Corinth (ἄγγελος),

} τριταγωνιστής.



## STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—150.
2. πάροδος, 151—215.
3. ἐπεισόδιον πρῶτον, 216—462.
4. στάσιμον πρῶτον, 463—512.
5. ἐπεισόδιον δεύτερον, 513—862, with κομμός, 649—697.
6. στάσιμον δεύτερον, 863—910.
7. ἐπεισόδιον τρίτον, 911—1085.
8. στάσιμον τρίτον, 1086—1109.
9. ἐπεισόδιον τέταρτον, 1110—1185.
10. στάσιμον τέταρτον, 1186—1222.
11. ἐξοδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of 'Acts', but the πάροδος and the στάσιμα mark the conclusion of chapters in the action. The *Oedipus Tyrannus* falls into six such chapters.

The parts named above are thus defined by Aristotle (*Poet.* 12):—

1. πρόλογος = μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου, 'all that part of a tragedy which precedes the parodos' (or 'entrance' of the Chorus into the orchestra).

2. πάροδος = ἡ πρώτη λέξις ὅλου χοροῦ, 'the first utterance of the whole Chorus.'

3. ἐπεισόδιον = μέρος ὅλον τραγωδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, 'all that part of a tragedy which comes between whole choric songs.'

4. στάσιμον = μέρος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, 'a song of the Chorus without anapaests or trochaics.' στάσιμον is 'stationary': στάσιμον μέρος, a song by the Chorus at its *station*—after it has taken up its place in the orchestra—as distinguished from the πάροδος or entrance-song. [I do not now think that the notion of 'unbroken'—by anapaests or dialogue—can be included in the term.]

Aristotle's definition needs a few words of explanation. (1) The anapaestic was especially a marching measure. Hence the πάροδος of

the older type often began with anapaests (e.g. Aesch. *Agam.* 40—103, *Eum.* 307—320), though, in the extant plays of Soph., this is so with the *Ajax* alone (134—171). But a *στάσιμον* never *begins* with anapaests. Further, the antistrophic arrangement of a *στάσιμον* is never *interrupted* by anapaests. Yet, after an antistrophic *στάσιμον*, the choral utterance may *end* with anapaests: thus the third *στάσιμον* of the *Antigone* is antistrophic from 781 to 800, after which come immediately the choral anapaests 801—805: and we should naturally speak of 781—805 as the third stasimon, though, according to Arist., it strictly consists only of 781—800. (2) By *τροχαίου* Arist. plainly means the trochaic *tetrameter*: i.e. a *στάσιμον* must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. *Ag. ad fin.*). Measures into which trochaic rhythms enter are, of course, frequent in *στάσιμα*.

5. *ἔξοδος* = μέρος ὅλον τραγωδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέρος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second *ἐπεισόδιον* form a short *κομμός*. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (*Poet.* 12) defines the *κομμός* as *θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς*, i.e. a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the *κομμός* on a larger scale is Soph. *El.* 121—250.

## ΟΙΔΙΠΟΤΣ.

ὦ ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέα τροφή,  
 τίνας ποθ' ἔδρας τάσδε μοι θοάζετε  
 ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι;  
 πόλις δ' ὁμοῦ μὲν θυμιάματων γέμει,  
 ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων·  
 ἀγὼ δικαίων μὴ παρ' ἀγγέλων, τέκνα,  
 ἄλλων ἀκούειν αὐτὸς ὧδ' ἐλήλυθα,  
 ὃ πᾶσι κλεινὸς Οἰδίπους καλούμενος.  
 ἄλλ', ὦ γεραιέ, φράζ', ἐπεὶ πρέπων ἔφυς  
 πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε,

5

10

L=cod. Laur. 32. 9 (first half of eleventh century). r=one or more of the later mss.: see Introd. on the text. This symbol is used where a more particular

Scene:—Before the palace of Oedipus at Thebes. In front of the large central doors (βασιλείας θύρα) there is an altar; a smaller altar stands also near each of the two side-doors: see verse 16. Suppliants—old men, youths, and young children—are seated on the steps of the altars. They are dressed in white tunics and cloaks,—their hair bound with white fillets. On the altars they have laid down olive-branches wreathed with fillets of wool. The PRIEST OF ZEUS, a venerable man, is alone standing, facing the central doors of the palace. These are now thrown open: followed by two attendants (πρόσωποι), who place themselves on either side of the doors, OEDIPUS enters, in the robes of a king: for a moment he gazes silently on the groups at the altars, and then speaks. See Appendix, Note 1, § 1.

1—77 Oedipus asks why they are suppliants. The Priest of Zeus, speaking for the rest, prays him to save them, with the gods' help, from the blight and the plague. Oedipus answers that he has already sent Creon to consult Apollo at Delphi, and will do whatever the god shall bid.

1 νέα, last-born (not 'young,' for τέκνα includes the old men, v. 17), added for contrast with τοῦ πάλαι. Oedipus,—who believes himself a Corinthian (774),—

marks his respect for the ancient glories of the Theban house to whose throne he has been called: see esp. 258 f. So the Thebans are στρατὸς Καδμογενῆς Aesch. Theb. 303, Καδμογενῆς γέννα Eur. Phoen. 808, or Καδμείοι. τροφή θρέμματα (abstract for concrete); Eur. Cycl. 189 ἀρνῶν τροφαί=ἄρνες ἐκτεθραμμένοι. Cadmus, as guardian genius of Thebes, is still τροφεύς of all who are reared in the δῶμα Καδμείων (v. 29). Campbell understands, 'my last-born care derived from ancient Cadmus,' as though the τροφεύς were Oedipus. But could Κάδμου τροφή mean '[my] nurslings [derived from] Cadmus'? It is by the word τέκνα that Oedipus expresses his own fatherly care.

2 ἔδρας. The word ἔδρα = 'posture,' here, as usu., sitting: when kneeling is meant, some qualification is added, as Eur. Ph. 293 γονυπετεῖς ἔδρας προσκίτνω σ', 'I supplicate thee on my knees.' The suppliants are sitting on the steps (βαθρα) of the altars, on which they have laid the κλάδοι: see 142: cp. 15 προσήμεθα, 20 θακεῖ; Aesch. Eum. 40 (Orestes a suppliant in the Delphian temple) ἐπ' ὀμφαλῷ (on the omphalos) ἔδραν ἔχοντα προστρόπαιον... ἐλαίας θ' ὑψηλὴν κλάδον. θοάζετε prob. = θάσσετε, 'sit,' ἔδρας being cognate acc. In Eur. θοάζω (θοός) always = 'to hasten'

## OEDIPUS.

My children, latest born to Cadmus who was of old, why are ye set before me thus with wreathed branches of suppliants, while the city reeks with incense, rings with prayers for health and cries of woe? I deemed it unmeet my children, to hear these things at the mouth of others, and have come hither myself, I, Oedipus renowned of all.

Tell me, then, thou venerable man—since it is thy natural part to speak for these—in what mood are ye placed here,

statement is unnecessary. 'MSS.,' after a reading, means that it is in all the MSS. known to the editor.

(transitive or intrans.). But Empedocles and Aesch. clearly use *θοάω* as = *θάσσω*, the sound and form perh. suggesting the epic *θαάσσω*, *θώκος*. See Appendix.

3 *ἱκτηρίοις κλάδοισιν*. The suppliant carried a branch of olive or laurel (*ἱκτηρία*), round which were twined festoons of wool (*στέφη*, *στέμματα*, which words can stand for the *ἱκτηρία* itself, *infra* 913, *Il.* 1. 14); Plut. *Thes.* 18 ἦν δὲ [ἡ *ἱκτηρία*] κλάδος ἀπὸ τῆς *ἱερᾶς ἐλαίας*, ἐρίψεν *λευκῷ κατεστεμμένος*. He laid his branch on the altar (Eur. *Hec.* 124 *βωμὸν καταστέψαντες*), and left it there, if unsuccessful in his petition (Eur. *Suppl.* 259); if successful, he took it away (*ib.* 359, *infra* 143). *ἱκτ. κλ. ἐξεστεμμένοι* = *ἱκτηρίοις κλάδοις ἐξεστεμμένους ἔχοντες*: Xen. *Anab.* 4. 3. 28 *διηγκυλωμένοι τοὺς ἀκοντιστάς καὶ ἐπιβεβλημένοι τοὺς τοξότας*, 'the javelin throwers with javelins grasped by the thong (*ἀγκύλη*), and the archers with arrows fitted to the string.' So 18 *ἐξεστεμμένον* absol., provided with *στέφη* (i.e. with *ἱκτηρία*: see last note). Triclinius supposes that the suppliants, besides carrying boughs, wore garlands (*εστεφανωμένοι*), and the priests may have done so: but *ἐξεστεμ.* does not refer to this.

4 *ὁμοῦ μὲν ὁμοῦ δέ*. The verbal contrast is merely between the *fumes* of incense burnt on the altars as a propitiatory offering (*Il.* 8. 48 *τέμενος βωμὸς τε θυήεις*), and the *sounds*—whether of invocations to the Healer, or of despair.

7 *ἄλλον*. Redundant, but serving to contrast *ἀγγέλων* and *αὐτός*, as if one

said, 'from messengers,—at second hand.' Blaydes cp. Xen. *Cyr.* 1. 6. 2 *ὅπως μὴ δι' ἄλλων ἐρμηνέων τὰς τῶν θεῶν συμβουλίας συνείης, ἀλλ' αὐτὸς... γινώσκεις*. *ᾤδε* = *δεῦρο*, as in vv. 144, 298, and often in Soph.: even with *βλέπειν*, *δρᾶν*, as in *Trach.* 402 *βλέψ' ᾤδε* = *βλέπε δεῦρο*.

8 *ὁ πᾶσι κλεινός... καλούμενος*. *πᾶσι* with *κλεινός* (cp. 40 *πᾶσι κράτιστον*), not with *καλούμενος*: 'called Oedipus famous in the sight of all,' not 'called famous Oed. by all.' Cp. *πασίγνωστοι*, *πασίδηλος*, *πασιμέλουσα*, *πασίφιλος*. The tone is Homeric (*Od.* 9. 19 *εἰμ' Ὀδυσσεύς...* καὶ μὲν κλέος οὐρανὸν ἔκει, imitated by Verg. *Aen.* 1. 378 *super aethera notus*): Oedipus is a type, for the frank heroic age, of Aesch. 's μεγαλόψυχος—ὁ μεγάλων αὐτὸν ἀξίων, ὅς τις ὢν' (*Eth. N.* 4. 3).

9 *ἔφους*, which is more than *εἶ*, refers, not to appearance (*φνῆ*), but to the natural claim (*φύσις*) of age and office combined.

10 *πρὸ τῶνδε*, 'in front of,' and so 'on behalf of,' 'for' these. Ellendt: 'Non est ἀντὶ τῶνδε, nec ὑπὲρ τῶνδε, sed μάλλον s. μάλιστα τῶνδε, proae ceteris dignius propter auctoritatem et aetatem.' Rather ἀντὶ τῶνδε = 'as their deputy': ὑπὲρ τῶνδε = 'as their champion': πρὸ τῶνδε = 'as their spokesman.' So *O. C.* 811 *ἐρῶ γὰρ καὶ πρὸ τῶνδε*. τί νι τρόπῳ with *καθίσταται* only: *δεισαντες ἢ στέργοντες*—*εἴτε ἐδείσαντέ τι, εἴτε ἐστέργοντες* (not *πότερον δεισαντες; ἢ στέργοντες;*), 'in what mood are ye set here, whether it be one of fear or of desire?'



δείσαντες ἢ στέρξαντες; ὡς θέλοντος ἂν  
ἐμοῦ προῤῥαρκεῖν πᾶν· δυσάλγίτος γὰρ ἂν  
εἶην τοιάνδε μὴ οὐ κατοικτίρων ἔδραν·

## ΙΕΡΕΥΣ.

ἀλλ', ὦ κρατύνων Οἰδίπους χώρας ἐμῆς,  
ὄρα's μὲν ἡμᾶς ἡλικίῳι προσήμεθα  
βωμοῖσι τοῖς σοῖς, οἱ μὲν οὐδέπω μακρᾶν  
πτέσθαι σθένοντες, οἱ δὲ σὺν γήρᾳ βαρεῖς,  
ιερῆς, ἐγὼ μὲν Ζηνός, οἶδε τ' ἡθέων  
λέκτοί· τὸ δ' ἄλλο φύλον ἐξεστεμμένον·

15

**11** στέρξαντες L. 1st hand, changed by a later hand into στέξαντες: marginal gloss, ἡδὴ πεπονθότες. The reading στέξαντες, found in r, was intended to mean, 'having endured,' and may have been suggested by the glosses παθόντες, ὑπομειναντες, explaining στέρξαντες. **12** μὴ οὐ κατοικτίρων L.: μὴ κατοικτίρων r. **13** ιερῆς mss.: ιερῆς Brunck: ιερῆς Bentley: ιερῆς ἑγώγε Nauck.—οἱ δὲ τ' ἡθέων L.: the r

**11** στέρξαντες, 'having formed a desire': the aor. part., as *Αἰ.* 212 ἐπέσε... | στέρξαν ἀνέχει 'is constant to the love which he hath formed for thee.' *El.* 1100 καὶ τί βουληθεὶς πάρε; *Αἰ.* 1052 αὐτὸν ἐλπίζαντες.. ἀγειν. Cp. *O. C.* 1093 καὶ τὸν ἀγρευτὰν Ἀπόλλω | καὶ κασιγνήταν.. | στέργω διπλᾶς ἀρωγὰς | μολεῖν, 'I desire': where, in such an invocation (Iω...Ζεῦ,...πόροις, κ.τ.λ.), στέργω surely cannot mean, 'I am content.' Oed. asks: 'Does this supplication mean that some new dread has seized you (δείσαντες)? Or that ye have set your hearts (στέρξαντες) on some particular boon which I can grant?'—Others render στέρξαντες 'having acquiesced.' This admits of two views. (i) 'Are ye afraid of suffering? Or have ye already learned to bear suffering?' To this point the glosses ὑπομειναντες, παθόντες. But this seems unmeaning. He knows that the suffering has come, and he does not suppose that they are resigned to it (cp. v. 58). (ii) Prof. Kennedy connects ἢ στέρξαντες ὡς θέλοντος ἂν | ἐμοῦ προῤῥαρκεῖν πᾶν; i.e. are ye come in vague terror, or in contentment, as believing that I would be willing to help you? This is ingenious and attractive. But (a) it appears hardly consonant with the kingly courtesy of this opening speech for Oedipus to assume that their belief in his good-will would reconcile them to their present miseries. (b) We seem to require some direct and express intimation

of the king's willingness to help, such as the words ὡς θέλοντος...πᾶν give us when referred to φράζε. (c) The rhythm seems to favour the question at στέρξαντες.—στέξαντες, explained as 'having endured,' may be rejected, because (1) the sense is against it—see on (i) above: (2) στέγειν in classical Greek—'to be proof against,' not 'to suffer'. (3) στέγω, ἐστεγα are unknown to Attic, which has only the pres. and the imper. ὡς θέλοντος ἂν (to be connected with φράζε) implies the apodosis of a conditional sentence. Grammatically, this might be either (a) εἰ δυναίμην, θέλωμε ἂν, or (b) εἰ ἡδυνάμην, ἡθέλων ἂν: here, the sense fixes it to (a). ὡς, thus added to the gen. absol., expresses the *supposition* on which the agent acts. *Xen. Mem.* 2. 6. 32 ὡς οὐ προσοίσατος (ἐμοῦ) τὰς χεῖρας, διδάσκει: 'as (you may be sure) I will not lay hands on you, teach me.'

**12** κατοικτίρων. οἰκτίρω, not οἰκτεῖρω, is the spelling attested by Attic inscriptions of circ. 550—350 B.C.: see Meisterhans, *Grammatik der Attischen Inschriften*, p. 89. μὴ οὐ κατοικτίρων. An intensive or participle, which for any reason would regularly take μὴ, usually takes μή οὐ if the principal verb of the sentence is negative. Here, δυσάλγίτος = οὐκ εὐάλγίτος: *Dem. Fals. Legat.* § 123 (πρόλευ) χαλεπαὶ λαβεῖν...μὴ οὐ χρόνῳ καὶ πολλοῖς κία (sc. λαμβανούσι), where χαλεπαὶ = οἱ ῥᾶδιαι: 'cities not easy to take, unless.'



what dread or what desire? Be sure that I would gladly  
 all aid; hard of heart were I, did I not pity such sup-  
 as these.

### PRIEST OF ZEUS.

Oedipus, ruler of my land, thou seest of what years we  
 beset thy altars,—some, nestlings still too tender for far  
 —some, bowed with age, priests, as I of Zeus,—and these,  
 chosen youth; while the rest of the folk sit with wreathed

seem to have ever been π', but may have been made from τε. οἱ δ' ἡθέων τε  
 conj. οἱ δέ γ' or οἶδε δ': Elmsley, οἱ δ' ἔτ': Wecklein οἱ δ' ἐξῆς θεῶν ('ceteri  
 lecti deorum sacerdotes'). Dindorf edits οἱ δ' ἐπ' ἡθέων (which Dübner  
 to have been written by the 1st hand in L): and this had been conjectured by  
 , who afterwards edited οἱ δ' ἡθέων, relying on a corrupt reading, οἱ δέ τ'

tracted siege.' The participial  
 μὴ οὐ κατοικτίρων, is equivalent  
 stasis, εἰ μὴ κατοικτίρομαι. Prof.  
 holds that the protasis is εἰ μὴ  
 understood, and that μὴ οὐ κα-  
 is epexegetic of it:—'Yes (γάρ)  
 be unfeeling, if I did not wish  
 you): that is, if I refused to pity  
 supplication as this.' But the  
 negative μὴ οὐ could not be ex-  
 by a negative in the protasis  
 κέλομαι): it implies a negative in  
 losts (δυσάληγτος ἂν εἴην). Since,  
 resolution into οὐκ εὐάληγτος ἂν  
 necessary, nothing seems to be  
 by supposing a suppressed protasis,  
 κέλομαι.

καμοῖσι τοῖς σοῖς. The altars of  
 στατήριοι θεοὶ in front of the  
 including that of Apollo Λύκειος  
 μακρὰν πτέσθαι. So Andromache  
 child—νεοσσὸς ὥσπερ πτέρυγας ἐσ-  
 μάς Eur. Tro. 746. The proper  
 form for the aor. of πέτομαι was  
 , which alone was used in prose  
 comedy. Though forms from ἐπ-  
 sometimes occur in Tragedy, as  
 Homeric poems, Elms. had no  
 wish for πτάσθαι here.

τὴν γῆρα βαρεῖς=βαρεῖς ὡς γῆρα  
 O. C. 1663 σὺν νόσοις | ἀλγεῶσι:  
 ἐν γῆρα βαρὺς.

γὼ μὲν. The answering clause, οἱ  
 θεῶν, must be supplied mental-  
 Il. 5. 893 τὴν μὲν ἐγὼ σπουδῇ  
 ἐπέεσσιν (sc. τὰς δὲ ἄλλας ῥαδίως).  
 slightly different when μὲν, used  
 emphasizes the personal pronoun,  
 γὼ μὲν οὐκ οἶδα Xen. Cyr. 1. 4. 12.

The conjecture οἱ δ' ἐπ' ('chosen  
 sent the youth') involves a ques-  
 use of ἐπί: cp. Ant. 787 n. ἡθε-

ων, unmarried youths: Il. 18. 593 ἡθεοὶ  
 καὶ παρθέναι. Eur. Phoen. 944 Αἰμόνος.  
 γάμοι | σφαγὰς ἀπειργουσι: οὐ γὰρ ἐστὶν  
 ἡθεοσι: Plut. Thes. 15 ἡθέοντες ἐπὶ καὶ παρ-  
 θένοισι

19 ἐξεστειμένον: see on 3. 20 ἀγο-  
 ραῖσι, local dative, like οἰκεῖν οὐρανῷ  
 Pind. Nem. 10. 58. Thebes was divided  
 from N. to S. into two parts by the  
 torrent called Strophia. The W. part,  
 between the Strophia and the Dirce, was  
 the upper town or Cadmeia: the E. part,  
 between the Strophia and the Ismenus,  
 was ἡ κατω πόλις. The name Καδμεία  
 was given especially to the S. eminence  
 of the upper town, the acropolis. (1)  
 One of the ἀγοραὶ meant here was on a  
 hill to the north of the acropolis, and was  
 the ἀγορὰ Καδμείας. See Paus. 9. 12. 3.  
 (2) The other was in the lower town.  
 Xen. Hellen. 5. 2. 29 refers to this—ἡ  
 βουλὴ ἐκάθητο ἐν τῇ ἐν ἀγορᾷ στοᾷ, διὰ τὸ  
 τὰς γυναῖκας ἐν τῇ Καδμείᾳ θεομοφορίαζειν:  
 unless Καδμεία has the narrower sense of  
 'acropolis.' Cp. Arist. Pol. 4 (7) 12. 2  
 on the Thessalian custom of having two  
 ἀγοραὶ—one, ἐλευθέρα, from which every-  
 thing βάναισεν was excluded. πρὸς τὴν  
 Παλλάδος . ναοῖς Not 'both at the two  
 temples,' &c. as if this explained ἀγοραῖσι,  
 but 'and,' &c.: for the ἀγοραὶ would have  
 their own altars of the ἀγοραῖοι θεοί, as  
 of Artemis (161). One of the διπλοὶ ναοί  
 may be that of Παλλὰς Ὀγκα, near the  
 Ὀγκαία πύλη on the W. side of Thebes  
 (πίλλας Ὀγκας Ἀθάνας Aesch. I. 487,  
 Ὀγκα Παλλὰς ib. 501), whose statue and  
 altar ἐν ὑπαίθρῳ Paus. mentions (9. 12. 2).  
 The other temple may be that of Athene  
 Καδμεία or of Athena Ἰσμηνία—both  
 mentioned by the schol., but not by Paus.  
 Athena Ζωστήρια, too, had statues at

ἀγοραῖσι θακεῖ· πρὸς τε Παλλάδος διπλοῖς 20  
 ναοῖς, ἐπ' Ἰσμηνοῦ τε μαντεῖα σποδῶ.  
 πόλις γάρ, ὥσπερ καὶ τὸς εἰσορᾶς, ἄγαν  
 ἤδη σαλεύει κἀνακουφίσαι κἀρα  
 βυθῶν ἐτ' οὐχ οἷα τε φωνίου σάλου,  
 φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονός, 25  
 φθίνουσα δ' ἀγέλαις βοννόμοις τόκοισι τε  
 ἀγόνοις γυναικῶν· ἐν δ' ὁ πυρφόρος θεὸς  
 σκῆπτρ' ἐλαύνει, λοιμὸς ἔχθιστος, πόλιν,  
 ὑφ' οὗ κενοῦται δῶμα Καδμεῖον· μέλας δ'  
 Αἰδης στεναγμοῖς καὶ γόοις πλουτίζεται. 30

ἰηθίων in S. 123 s. v. λεκτός.

21 μαντεῖα L, made from μαντεῖας. the upper part

Thebes (Paus. 9. 17. 3). The schol. mentions also Αἰαλκομενία, but her shrine was at the village of Aialcomenae near Halartus (Paus. 9. 23. 5). It was enough for Soph. that his Athenian hearers would think of the Erechtheum and the Parthenon—the shrines of the Polias and the Parthenos—above them on the acropolis.

21 ἐπ' Ἰσμ. μ. σποδῶ. 'The oracular ashes of Ismenus' = the altar in the temple of Apollo Ἰσμήνιος, where divination by burnt offerings (ἡ δὲ ἐμπύρην μαντεῖα) was practised. So the schol., quoting Philochorus (in his *περὶ μαντικῆς*, circ. 290 B.C.). σποδῶ, the embers dying down when the μαντεῖον has now been taken from the burnt offering: cp. *Ant.* 1007. Soph. may have thought of Ἀπόλλων Σπόδιος, whose altar (ἐκ τέφρας τῶν ἱερῶν) Paus. saw to the left of the Electrae gates at Thebes: 9. 11. 7. Ἰσμηνοῦ, because the temple was by the river Ismenus: Paus. 9. 10. 2 ἐστὶ δὲ λόφος ἐν δεξιᾷ τῶν πυλῶν (on the right of the Ἡλέκτραι πύλαι on the S. of Thebes, within the walls) ἱερὸς Ἀπόλλωνος· καλεῖται δὲ δ τε λόφος καὶ ὁ θεὸς Ἰσμήνιος, παραρρέοντος τοῦ ποταμοῦ ταύτῃ τοῦ Ἰσμηνοῦ. Ismenus (which name Curtius, *Etym.* 617, connects with *it is*, to wish, as = 'desired') was described in the Theban myths as the son of Asopus and Metope, or of Amphion and Niobe. The son of Apollo by Melia (the fountain of the Ismenus) was called Ismenias. Cp. *Her.* 8. 134 (the envoy of Mardonius in the winter of 480–79) τῷ Ἰσμηνίῳ Ἀπόλλωνι ἐχρήσατο· ἐστὶ δὲ κατὰ περ ἐν Ὀλυμπίῃ ἱεροῖσι χρηστηρίαζεσθαι: *Pind. Olymp.* 8. *init.* Οὐλύμπια |

ἰσα μάντιες ἄνδρες | ἐμπύροις τεκμαίρομενοι παραπειρώσται Διός. In *Pind. Pyth.* 11. 4 the Theban heroines are asked to come πρὸς Μελίαν (because she shared Apollo's temple) 'to the holy treasure house of golden tripods, which Loxias hath honoured exceedingly, and hath named it *Ismenian*, a truthful seat of oracles' (MSS. *μαντείων*, not *μαντίων* Fennell): for the tripod dedicated by the *δαφναφόρος*, or priest of Ismenian Apollo, see Paus. 9. 10. 4. Her. saw offerings dedicated by Croesus to Amphiaras ἐν τῷ νηῷ τοῦ Ἰσμηνοῦ Ἀπόλλωνος (1. 52, and notices inscriptions there (5. 59). The Ἰσμηνίον, the temple at Abae in Phocis, and that on the hill Πυῶν to the E. of Lake Copais, were, after Delphi, the chief shrines of Apollo in N. Greece.

24 βυθῶν, 'from the depths,' i.e. out of the trough of the waves which rise around. Cp. *Ant.* 337 περιβριχιοῖσιν ἢ περὶ ὑπ' οἰδέμασιν, under swelling waves which threaten to engulf him. *Arat.* 426 ὑπόβρυχα ναυτίλλονται, φωνίου here merely poet. for θανάσιμος, as *Tr.* 770 φωνίας ἐχθρὰς ἐχιδνῆς ἰός: *O.C.* 1689 φόνιος Ἀΐδας. But in *At.* 351 φωνία γὰρ ἡ = the madness which drove Aax 10 bloodshed. ἐτ' οὐχ οἷα τε: for position of *ἐν*, cp. *Trach.* 161 ὡς ἐτ' οὐκ ἔω, *Phil.* 1217 ἐτ' οὐδὲν εἰμι. With οἷα τε the verb is often omitted, as 1415, *O.C.* 1136, *Tr.* 742, *Ag. Eq.* 343.

25 ε. φθίνουσα μὲν· φθίνουσα δέ, rhetorical iteration (ἐπαναφορά); cp. 259, 370, *O.C.* 5, 610, etc. The anger of heaven is shown (1) by a blight (φθίνουσα) on the fruits of the ground, on flocks and on child-birth: (2) by a pestilence (λοιμός)

is in the market-places, and before the two shrines of  
and where Ismenus gives answer by fire. \*

the city, as thou thyself seest, is now too sorely vexed,  
no more lift her head from beneath the angry waves  
; a blight is on her in the fruitful blossoms of the land,  
herds among the pastures, in the barren pangs of women;  
hail the flaming god, the malign plague, hath swooped on  
ravages the town; by whom the house of Cadmus is  
waste, but dark Hades rich in groans and tears.

can be traced. *μαντεῖα* or *μαντεία* γ.

29 *καδμείων* I. *καδμείων* γ. Cp.

rages the town. Cp. 171 ff.  
threefold blight, Her. 6. 139  
μὲν δὲ τοῖσι Πελασγοῖσι τοὺς σφε-  
μῶδας τε καὶ γυναῖκας οὕτε γῆ  
ερε οὕτε γυναῖκες τε καὶ ποιῖναι  
κταν καὶ πρὸ τοῦ: Aeschin. *In*  
1 μῆτε γῆν καρποὺς φέρειν μῆτε  
τέκνα τικτεῖν γονεῦσιν ἔοικοτα,  
ἡα, μῆτε βοσκήματα κατὰ φύσιν  
ἔσθαι. Schneid. and Blaydes  
*stratus Vis. Apoll.* 3. 20, p. 51.  
ἢ ξυνεχώρει αὐτοῖς ἵστασθαι τῆν  
τορὰν ἢ ἐξ αὐτῆν ἐποιούντο, πρὶν  
ἔλκειν, ἐφθαιρε, τοὺς τε τῶν γυ-  
κούς ἀτελεῖς ἐποiei, καὶ τὰς ἀγέ-  
ρως ἔβοσκεν.—*κάλυξ* ἵγκάρ-  
the datives mark the points or  
which the land φθίνει. *κάλυξ*  
is the shell or case which en-  
mature fruit,—whether the  
of fruit-trees, or the ear of  
barley: Theophr. *Hist. Plant.*  
[κριθὴ καὶ πυρός] πρὶν ἂν προαύ-  
τάχως) ἐν τῇ καλικὴ γένηται.

*βαιοβουνόμοι* (paroxyt.) = ἀγέλαι  
μένων: but ἀκτὴ βοῖνομος, pro-  
a shore on which oxen are  
*El.* 181. Cp. *El.* 861 χαλαρ-  
μύλλαις = ἀμύλλαις ἀργῶν χηλῶν:  
H. 5. 18 ἀρισθάρματος... γέρας =  
ἔστου ἄρματος. The epithet  
at the blight on the flocks is  
connected with that on the  
Cp. Dionys. Hal. 1. 23 (de-  
similar blight) οὕτε πῶς κτήνε-  
διαρκῆς. *τόκοις*, the labours  
bed: Eur. *Med.* 1031 στερρὰς  
ἐν τόκοις ἀλγυδόνας: *Iph. T.*  
καῖκες ἐν τόκοις ψυχόραγεις.  
Hal. 1. 23 ἀδελφὰ δὲ τοῦτοις (i.e.  
ght on fruits and crops) ἐγένετο  
ροβάτων καὶ γυναικῶν γονάς· ἡ  
βλαῦτο τὰ ἐμβρυα, ἡ κατὰ τοὺς  
φθείρετο ἔστιν ἅ καὶ τὰς φερούσας  
ἠνάμενα.

27 *ἀγόνους*, abortive, or resulting in a  
still birth. ἐν δ', adv., 'and among our  
other woes,' 'and withal': so 183, *Tr.*  
206, *Al.* 675. Not in 'tnesis' with σκῆ-  
ψας, though Soph. has such tmesis else-  
where, *Ant.* 420 ἐν δ' ἐμεστώθη, *Id.* 1274  
ἐν δ' ἔσεισεν. For the simple σκῆψας,  
Cp. Aesch. *Ag.* 308 εἴτ' ἔσκηψεν, 'then it  
swooped.' So *Pers.* 715 λοιμοῦ τις ἦλθε  
σκηπτός. δ πυρφόρος θεός, the bringer of  
the plague which spreads and rages like  
fire (176 κρείσσον ἀμαιμακέτου πυρός, 191  
φλέγει με): but also with reference to  
fever, πυρετός. Hippocrates 4. 140 δόκοισι  
δὲ τῶν ἀνθρώπων πῦρ (= πυρετός) ἐμπίπτει:  
*Il.* 21. 31 καὶ τε φέρει (Scivias) πολλὸν  
πυρετὸν δειλοῖσι βροτοῖσι (the only place  
where πυρετός occurs in *Il.* or *Od.*). In  
*O.C.* 55 ἐν δ' ὁ πυρφόρος θεὸς Τιτάν  
Προμηθεὺς refers to the representation of  
Prometheus with the narthex, or a torch,  
in his right hand (Eur. *Phoen.* 1121 δεξιᾷ  
δὲ λαμπάδα | Τιτάν Προμηθεὺς ἔφερεν ὥς).  
Cp. Aesch. *Theb.* 432 ἀνδρα πυρφόρον, |  
φλέγει δὲ λαμπάς, κ.τ.λ. Here also the  
Destroyer is imagined as armed with a  
deadly brand,—against which the Cho-  
rus presently invoke the holy fires of  
Artemis (206) and the 'blithe torch' of  
Dionysus (214). For θεός said of λοιμός,  
Cp. Simonid. *Amorg.* fr. 7. 101 οὐδ' αἶψα  
λιμὸν οἰκίης ἀπώσεται, | ἐχθρὸν συνοικη-  
τήρα, δυσμενέα θεόν. Soph. fr. 837 ἀλλ'  
ἡ φρόνησις ἀγαθὴ θεὸς μέγας.

29 μέλας δ': elision at end of ν. is  
peculiar in Trag. to Soph., who is said  
to have adopted it from a poet Callias  
(Athen. 10 p. 453 B): hence it was called  
εἶδος Σαφάκλειον. Examples: δ' 785, 791,  
1214; *O.C.* 17; *Ant.* 1031; *El.* 1017:  
τ' below, 1184: ταῦτ' 332. [In *O.C.* 1164  
μολόντ' should prob. be μένον.] In Comedy:  
δ' *At. Av.* 1716, *Eccl.* 351; μ' *Ran.* 298.

30 πλουτίζεται with allusion to Πλού-  
των, as Hades was called by an euphem-



θεοῖσι μὲν νῦν οὐκ ἰσοῦμένον σ' ἐγὼ  
οὐδ' οἶδε παῖδες ἐζόμεσθ' ἐφέστιοι,  
ἀνδρῶν δὲ πρῶτον ἐν τε συμφοραῖς βίου  
κρίνοντας ἐν τε δαιμόνων συναλλαγαῖς·  
ὅς γ' ἐξέλυσας, ἄστυ Καδμεῖον μολῶν,  
σκληρᾶς ἀοιδοῦ δασμόν ὃν παρείχομεν·  
καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδὼς πλέον  
οὐδ' ἐκδιδαχθεῖς, ἀλλὰ πρόσθήκη θεοῦ  
λέγει νομίζει θ' ἡμῖν ὀρθῶσαι βίον·  
νῦν τ', ὦ κράτιστον πᾶσιν Οἰδίπου κᾶρα,  
ἱκετεύομέν σε πάντες οἶδε πρόστ' ῥοποι  
ἀλκὴν τιν' εὐρεῖν ἡμῖν, εἴτε του θεῶν  
φήμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἴσθ᾽ ἀπὸ  
—ὥς τοῖσιν ἐμπείροισι καὶ τὰς συμφορὰς

35

40

v. 35. 31 οὐκ ἰσοῦμένον. The κ in L has been made from χ or χί. 35 δι γ  
mss.: δι τ' Elmsley, for correspondence with νῦν τ' in v. 40.—καδμεῖον L: καδμεῖον τ

ισα (ὕποκοριστικῶς, schol. Ar. *Plut.* 727),  
ὅτι ἐκ τῆς κάτωθεν ἀνίσταται ὁ πλοῦτος (crops  
and metals), as Platosays, *Crat.* 403 A. Cp.  
Soph. fr. 251 (Nauck<sup>2</sup>) (from the satyric  
drama *Inachus*) Πλούτωνος (= Διῶν) ἢ δ'  
ἐπελδοδοι: Lucian *Timon* 21 (Πλούτος  
speaks), ὁ Πλούτων (Hades) ἀποστέλλει  
με παρ' αὐτοῦς ἅτε πλουτοδότης καὶ μεγαλό-  
δωρος καὶ αὐτὰς ὦν· δηλοῖ γοῦν καὶ τῷ  
ὀνόματι. Schneid. cp. Statius *Theb.* 2. 48  
fallentes devius umbras Tames agit ni-  
grique Iovis vacua atria ditat Mortibus.

31 μὲν νῦν as in Tr. 441.—οὐκ ἰσοῦ-  
μένον σ', governed by κρίνοντας in 34.  
But he begins as if instead of ἐζόμεσθ' ἐφέστιοι,  
ἱκετεύομεν were to follow: hence  
ἰσοῦμεν instead of ἴσον. It is needless  
to take ἰσοῦμεν (1) as accus. absol., or  
(2) as governed by ἐζόμεσθ' ἐφέστιοι in  
the sense of ἱκετεύομεν,—like φθοράς...  
ψήφους ἐθάρτο Aesch. *Ag.* 814, or γένοι.  
νέωσον αἶψα Suppl. 533. Musgrave conj.  
ἰσοῦμενοι as = 'deeming equal,' but the  
midd. would mean 'making ourselves  
equal,' like ἀντισουμένον Thuc. 3. 11.  
Plato has ἰσοῦμεν as passive in *Phaedr.*  
238 E, and ἰσοῦσθαι as passive in *Lysis*.  
156 B: cp. 581 ἰσοῦμαι.

34 δαιμόνων συναλλαγαῖς = 'conjunc-  
tures' caused by gods (subjective gen.),  
special visitations, as opposed to the or-  
dinary chances of life (συμφοραῖς [βίου]).

Such συναλλαγαῖ were the visit of the  
Sphinx (130) and of the πυρφόρος θεός  
(17). Cp. 963 νόσον συναλλαγή, a visita-  
tion in the form of disease (defining gen.).  
Here, the sense might indeed be, 'deal-  
ings (of men) with gods,' = ὅταν ἄνθρωποι  
συναλλάσσονται δαίμοσιν: but the abso-  
lute use of συναλλαγή for 'a conjuncture  
of events' in *O. C.* 410 (n.) favours the  
other view. In Tr. 845 ἀλεθρίαισι συναλ-  
λαγαῖς = 'at the fatal meeting' of Deia-  
neira with Nessus. But in *Ant.* 157 πῶν  
συντυχίαι = fortunes sent by gods. The  
common prose sense of συναλλαγή is  
'reconciliation,' which Soph. has in *At.*  
732.

35 δι γ'. The γ of the mss. suits  
the immediately preceding verses better  
than the conjectural τ, since the judg-  
ment (κρίνοντας) rests solely on what Oed.  
has done, not partly on what he is ex-  
pected to do. Owing to the length of  
the first clause (35—39) τ' could easily  
be added to νῦν in 40 as if another τ  
had preceded. ἐξέλυσας...δασμόν. The  
notion is not, 'paid it in full,' but 'loosed  
it,'—the thought of the tribute suggesting  
that of the riddle which Oed. solved.  
Till he came, the δασμός was as a  
knotted cord in which Thebes was  
bound. Cp. *Trach.* 653 Ἄρης...ἐξέλυσ' |  
ἐπισπον ἀμέραν, 'has burst the bondage



not as deeming thee ranked with gods that I and these are suppliants at thy hearth, but as deeming thee first both in life's common chances, and when mortals have with more than man: seeing that thou camest to the town thus, and didst quit us of the tax that we rendered to the songstress, and this, though thou knewest nothing from us would avail thee, nor hadst been schooled; no, by a god's said and believed, didst thou uplift our life.

Now, Oedipus, king glorious in all eyes, we beseech thee, suppliants, to find for us some succour, whether by the power of a god thou knowest it, or haply as in the power of man. For I see that, when men have been proved in deeds past,

Blaydes.

43 του I, with του written over it by a late hand.

του γ.

shallow day.' Eur. *Phoen.* 695 μόχθον ἐκλύει παρών, 'his premises with (solves the need for) thy feet.' This is better than the city from the songstress, in the tribute, or (2) 'freed the the tribute (δασμόν by attraction) to the songstress.'

ἥρως, 'hard,' stubborn, relentless. *Andr.* 261 σκληρὸν θράσος. *ων* expresses a similar idea.

ταῦθ', 'and that too': *Ani.* 322 τὸ ἔργον) καὶ ταῦτ' ἐπ' ἀρτήν ψυχὴν προδαύς: *El.* 614. *ων*, nothing more than anyone; nothing that could help thee. *El.* 387 Ἄ πλεον τι ἡμῖν ἔσται, *ων* something. *Sympos.* 217 C μοι πλεον ἦν, it did not help *ων*—ἐκδιδαχθείς: not having (identical.y)—much less having (highly schooled)

προσθηκῇ θεοῦ, 'by the aid of a god.' In *Aristot.* 1. § 24 ἡ ἐν νόμων προσθηκῇ τῶν ἀσχυρῶν discipline, with the support of prevails against villainy. Dionys.

προσθήκης μοῖραν ἐπείχον οἱ τοὶ λαοὶ τεταγμένοις, 'these served to the main body of the troops.' καὶ τινι, to take his side: *Thuc.* 1. 133.1 οἱ δὲ ἀνὴρ πρὸς τῷ. (The *θηκη* does not occur as = 'man' in *Her.* 3. 62 has τὸ τοὶ προσέμα.) The word is appropriate, achievement of Oed. is viewed as a triumph of human wit: a divinity prompted him, but remained in the ground.

40 νῦν γ': it is unnecessary to read νῦν δ': see on 35. πᾶσιν, ethical dat. masc. (cp. 8), 'in the eyes of all men.' *Tr.* 1071 πολλοῖσιν οἰκτρὸν.

42 εἴτε οἶσθα ἀλκήν, ἀκούσας φήμην θεῶν του (by having heard a voice from some god), εἴτε οἶσθα ἀλκήν ἀπ' ἀνδρός του. We might take ἀπ' ἀνδρός with ἀλκήν, but it is perh. simpler to take it with οἶσθα: cp. 398 ἀπ' οἰωνῶν μᾶθῶν, *Thuc.* 1. 125 ἐπειδὴ ἀπ' ἀπάντων ἤκουσαν τὴν γνώμην: though παρά (or πρὸς) τινος is more frequent.

43 φήμην, any message (as in a dream, φήμη ονείρου, *Her.* 1. 43), any rumour, or speech casually heard, which might be taken as a hint from the god. *Od.* 20. 98 Ζεῦ πάτερ... | φήμην τίς μοι φάσθω. (Odysseus prays), 'Let some one, I pray, show me a word of omen.' Then a woman, grinding corn within, is heard speaking of the suitors, 'may they now sur their last': χαῖρεν δὲ κληθεῖνι διοὶ 'Οδυσσεύς, 'rejoiced in the sign of the voice.' ἀμφή was esp. the voice of an oracle; κληθεῖν comprised inarticulate sounds (κλ. δυσκλήτους, *Aesch.* *P.V.* 486).

44 εἰ ὥς τοῖσιν...βουλευμάτων. I take these two verses with the whole context from v. 35, and not merely as a comment on the immediately preceding words εἴτ' ἀπ' ἀνδρός οἶσθαι του. Oedipus has had practical experience (ἐμπειρία) of great troubles; when the Sphinx came, his wisdom stood the trial. Men who have become thus ἐμπειροὶ are apt to be also (καὶ) prudent in regard to the future. Past facts enlighten the counsels which they offer on things still uncertain; and we observe that the issues of their coun-

ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων. 45  
 ἴθ', ὦ βροτῶν ἄριστ', ἀνόρθωσον πόλιν.  
 ἴθ', εὐλαβήθηθ'. ὥς σὲ νῦν μὲν ἦδε γῆ  
 σωτήρα κλήζει τῆς πάρος προθυμίας.<sup>2</sup>  
 ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα,  
 στάντες τ' ἐς ὀρθὸν καὶ πεσόντες ὑστέρον, 50  
 ἀλλ' ἀσφαλείᾳ τήνδ' ἀνόρθωσον πόλιν.  
 ὀρνίθι γὰρ καὶ τὴν τότ' αἰσίῳ τύχην  
 παρέσχες ἡμῖν, καὶ τανῦν ἴσος γενοῦ.  
 ὥς εἶπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,  
 ξὺν ἀνδράσιν κάλλιον ἢ κενῆς κρατεῖν. 55  
 ὥς οὐδέν ἐστιν οὔτε πύργος οὔτε ναῦς  
 ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω.

45 πάρος L. The 1st hand wrote πάλαι, and then ρος over λαι. The corrector deleted λαι, and wrote ρος in the text. 49 μεμνώμεθα MSS.: μεμνόμεθα Eustathius.

sels are not usually futile or dead, but effectual. Well may we believe, then, that he who saved us from the Sphinx can tell us how to escape from the plague. Note these points. (1) The words ἐμπεύροισι and βουλευμάτων serve to suggest the antithesis between past and future. (2) τὰς ξυμφορὰς τῶν βουλευμάτων = literally, *the occurrences connected with (resulting from) the counsels*. The phrase, 'issues of counsels,' concisely expresses this. The objection which has been made to this version, that ξυμφορὰ is not τελευτή, rests on a grammatical fallacy, viz., that, in ξυμφορὰ βουλευμάτων, the genitive must be of the same kind as in τελευτή βουλευμάτων. τύχη is not τελευτή, yet in O.C. 1506 it stands with a gen. of connection, just as ξυμφορὰ does here: (θεῶν) τύχην τις ἐσθλὴν τῆσδ' ἔθηκε τῆς ὁδοῦ (a good fortune connected with this coming). Cp. Thuc. 1. 140 ἐνδέχεται γὰρ τὰς ξυμφορὰς τῶν πραγμάτων οὐχ ἥσαν ἀμαθῶς χωρῆσαι ἢ καὶ τὰς διανοίας τοῦ ἀνθρώπου: *the issues of human affairs* can be as incomprehensible in their course as the thoughts of man (where, again, the 'occurrences connected with human affairs' would be more literal): ἰδὲ πρὸς τὰς ξυμφορὰς καὶ τὰς γνώμας τρεπομένους, altering their views according to the events. 3. 87 τῆς ξυμφορᾶς τῇ ἀποβάσει, by the issue which has resulted. (3) ζώσας is not 'successful,' but 'operative,'—effectual for the

purpose of the βουλευματα: as v. 49 ζῶντα is said of the oracles which remain operative against the guilty, and Ant. 457 ζῆ ταῦτα of laws which are ever in force. Conversely λόγοι θνησκοῦντες μάτην (Aesch. Cho. 845) are threats which come to nothing. The scholium in L gives the sense correctly: —ἐν τοῖς συνετοῖς τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων ὁρῶ ζώσας καὶ οὐκ ἀπολλυμένας. See Appendix.

47 εὐλαβήθητι, have a care for thy temple—as the next clause explains. Oed. is supposed to be above personal risk, it is only the degree of his future glory (55) which is in question; a fine touch, in view of the destined sequel.

48 τῆς πάρος προθυμίας, causal genit.: Plat. Crito 43 B πολλακίς μὲν δὴ σε... εὐδαιμόνισα τοῦ τρόπου.

49 μεμνώμεθα. This subjunctive occurs also in Od. 14. 168 πῶς καὶ ἄλλα παρέξ μεμνώμεθα, Plat. Politicus 285 C φυλαττωμεν... καὶ μεμνώμεθα, Philoth. 31 A μεμνώμεθα δὴ καὶ ταῦτα περὶ ἀμφοῦ. Eustathius (1303 46, 1332. 18) cites the word here as μεμνώμεθα (optative). We find, indeed, μεμνώ Xen. Anab. 1. 7. 5 (v. l. μεμνήτο), μεμνεῖτο Il. 23. 361, μεμνώτο Xen. Cyr. 1. 6. 3, but these are rare exceptions. On the other hand, μεμνήμεν Il. 24. 745, μεμνήτο Ar. Plut. 991, Plat. Rep. 518 A. If Soph. had meant the optative he would have written

es of their counsels, too, most often have effect.

best of mortals, again uplift our State! On, guard thy since now this land calls thee saviour for thy former id never be it our memory of thy reign that we were first l and afterward cast down: nay, lift up this State in such it it fall no more!

h good omen didst thou give us that past happiness; o show thyself the same. For if thou art to rule this en as thou art now its lord, 'tis better to be lord of men a waste: since neither walled town nor ship is anything, oid and no men dwell with thee therein.

is τ'] The 1st hand in L omitted τ', which was added by the corrector.

: cp. *Philoct.* 119 *ἀν...κεκλῆσθαι*.  
as *Greek Verb* II, 226 (Eng. tr.  
The personal appeal, too, here  
is subjunct., not optat.: cp. *O.*  
*δῆτ' ἀδικηθῶ*, *Trach.* 802 *μηδ'*

*ἄντας τ' κ.τ.λ.* For partic. with  
p. *Xen. Cyr.* 3. 1. 31 *ἐμέμνητο*  
; *Pind. Nem.* 11. 15 *θανάτῳ με-*  
*τριστελέων μέλη*: for *τε...καί*,  
*αὐτός τ' ἔδῃσα καὶ παρῶν ἐκλύ-*  
*bound, so will I loose.*

*φάλαρα*, 'in steadfastness': a  
manner, equivalent to *ἀσφαλῶς*  
pleptic sense of *ὥστε ἀσφαλῆ*  
p. *O.C.* 1318 *κατασκαφῇ* | . .  
; *Thuc.* 3. 56 *οἱ μὴ τὰ ξύμ-*  
*την ἐφοδὸν αὐτοῖς ἀσφαλεία*  
*those who securely made terms*  
*on account which were not for*  
*on good in view of the inva-*  
*is ἀσφαλεία δὲ τὰ ἐπιβουλεύ-*  
*here ἀσφάλεια is a false read-*  
*ing designs in security, opp.*  
*λήκτως δὲ, fickle impetuosity.*  
any notion of *ἀσφαλῆς* ('not  
is brought out by *πρασόντες*  
*προν.*

*ἰθὺ αἰσώ*, like *secunda alite*  
*for dona omine*. A bird of  
properly *οἰωνός*: *Od.* 15. 531  
*θεοῦ ἔπτατο δεξιὸς ὄρνις* |  
*μὴν ἔσαντα ἰδὼν οἰωνὸν ἔοντα*:  
*3. 3. 22 οἰωνοῖς χρησάμενος*  
ut cp. *Eur. I. A.* 607 *ὄρνιθα*  
*ἡλίσιον ποιούμεθα*: *Her.* 730 *ὄρ-*  
*τα*: *Ar. Av.* 720 *φήμη γ' ὕμῶν*  
*παρμόν τ' ὄρνιθα καλεῖτε*, |  
*ὄρνιν, φωνὴν ὄρνιν, θεράποντ'*  
*ὄρνιν*. For dat., *Schneid.* cp.  
fr. 63 (Bergk) *δεξιῶ...ἐλθὼν*  
(on). In Bergk *Poet. Lyr.* p.

1049 fr. incerti 27 *δεξιῇ σίττη* (woodpecker)  
is a conject. for *δεξιῇ σίττη*. *καί* is better  
taken as = 'also' than as 'both' (answer-  
ing to *καὶ παντὶ* in 53).

\* 54 *ἄρξεις...κρατεῖς...κρατεῖν*. *κρατεῖν*  
*τινός*, merely to hold in one's power;  
*ἄρχειν* implies a constitutional rule. Cp.  
*Plat. Krp.* 338 D *οὐκοῦν ταῦτο κρατεῖ ἐν*  
*ἐκείνῃ πόλει, τὸ ἄρχειν*; *Her.* 2. 1 *ἀλ-*  
*λους τε παραλαβὼν τῶν ἡρχε καὶ δὴ καὶ*  
*Ἑλλήνων τῶν ἐπεκράτεε*, i.e. the Asiatics  
who were his lawful subjects, and the  
Greeks over whom he could exert force.  
But here the poet intends no stress on a  
verbal contrast: it is as if he had written,  
*εἴπερ ἄρξεις, ὥσπερ ἄρχεις*. Cp. *Trach.*  
457 *καὶ μέν δέδοικας, οὐ καλῶς ταρβείς*:  
below 973 *προβλεγόν*. | *ἤδῃ*.

\* 55 *ἐν ἀνδράσιν*, not 'with the help  
of men,' but 'with men in the land,' = *ἀν-*  
*δρας ἐχούσης γῆς*. Cp. 207 *ἐν αἰς* = *αἰ-*  
*έχουσα*. *El.* 191 *δεικεῖ σὺν στολῇ*. *Αἰ.*  
30 *σὺν νεορράντῳ ξίφει*. *Ani.* 116 *ἐν θ'*  
*ἱπποκόμοις κορύθεσσι*.

\* 56 *ὡς οὐδὲν ἔστιν κ.τ.λ.* *Thuc.* 7. 77  
*ἄνδρες γὰρ πόλις, καὶ οὐ τείχη οὐδὲ νῆες*  
*ἀνδρῶν κεναί*. *Dio Cass.* 56. 6 *ἀνθρωποι*  
*γὰρ τοῦ πόλις ἔστιν, οὐκ οἰκίαι, κ.τ.λ.*  
*Her.* 8. 61 (Themistocles, taunted by  
Adeimantus after the Persian occupation  
of Athens in 480 B.C. with being *ἀπολις*,  
retorted) *ἐμυτοῖσι...ὡς εἴη καὶ πόλις καὶ*  
*γῆ μέγῃ ἤπερ κείνοισι, ἔστ' ἂν διηκόσται*  
*νῆες σφί ἐωσι πεπληρωμέναι*. *πύργος*  
= the city wall with its towers: the sing.  
as below, 1378: *Ani.* 953 *οὐ πύργος, οὐχ*  
*ἀλίκτυποι* | *νάες*: *Eur. Hec.* 1209 *πέριξ*  
*δὲ πύργος εἶχ' ἔτι πτόλις*.

\* 57 *Λιτ.*, 'void of men, when they do  
not dwell with thee in the city' *ἀνδρῶν*  
depends on *ἔρημος*, of which *μη ξυνοι-*  
*κούντων ἔστω* is epexegetic. Rhythm and



- ΟΙ. ὦ παῖδες οἰκτροί, γνωτὰ κούκ ἄγνωτά μοι  
 προσήλθεθ' ἱμεῖρόντες· εὖ γὰρ οἶδ' ὅτι  
 νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγὼ  
 οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ.  
 τὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἐν' ἔρχεται  
 μόνον καθ' αὐτόν, κούδέν' ἄλλον· ἡ δ' ἐμὴ  
 ψυχὴ πόλιν τε κάμει καὶ σ' ὁμοῦ στένει.  
 ὥστ' οὐχ ὕπνω γ' εὐδοντά μ' ἐξεγείρετε,  
 ἀλλ' ἴστε πολλὰ μὲν με δακρύσαντα δῆ,  
 πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις.  
 ἦν δ' εὖ σκοπῶν ἡῦρισκον ἱασίν' μόνην,  
 ταύτην ἔπραξα· παῖδα γὰρ Μενοικέως  
 Κρέοντ', ἐμαυτοῦ γαμβρόν, ἐς τὰ Πυθικὰ  
 ἔπεμψα Φοίβου δώμαθ', ὡς πύθοιθ' ὃ τι  
 δρῶν ἢ τί φωνῶν τήνδε ῥυσσαίμην πόλιν.

στάντες γ' Triclinius.

67 πλάνοις L, but altered from πλάναις: above is written.

Sophoclean usage make this better than to take ἀνδρῶν μὴ ξυνοικ. & as a gen. absol. Cp. *Al.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ: *Phil.* 31 κερὴν οἰκιστῶν ἀνθρώπων δίχα: *Lucret.* 5. 841 multa sine ore etiam, sine vultu caeca.

68 γνωτὰ κούκ ἄγνωτα. The emphasis of this formula sometimes appears to deprecate an opposite impression in the mind of the hearer: 'known, and not (as you perhaps think) unknown.' *Il.* 3. 59 ἐπεὶ με κατ' αἶσαν ἐνεικεσας οὐδ' ὑπὲρ αἶσαν, duly, and not,—as you perhaps expect me to say, unduly. *Her.* 3. 25 ἐμμανῆς τε ἐὼν καὶ οὐ φρενήρης—being mad,—for it must be granted that no man in his right mind would have acted thus. *O.C.* 397 βαιοῦ κοίχῃ μυρίου χρόνου, soon, and not after such delay as thy impatience might fear.

69 νοσοῦντες...νοσεῖ. We expected καὶ νοσοῦντες οὐ νοσεῖτε, ὡς ἐγὼ. But at the words ὡς ἐγὼ the speaker's consciousness of his own exceeding pain turns him abruptly to the strongest form of expression that he can find—οὐκ ἔστιν ὑμῶν ὅστις νοσεῖ, there is not one of you whose pain is as mine. In *Plat. Phileb.* 19 B (quoted by *Schneid.*) the source of the ἀνακούλουθον is the same: μὴ γὰρ δυνάμενοι τοῦτο κατὰ παντὸς ἐνὸς καὶ ὁμοίου καὶ ταύτου ὁρᾶν καὶ τοῦ ἐναντίου, ὡς ὁ παρελθὼν λόγος ἐμήρυσεν, οὐδεὶς εἰς οὐδὲν οὐ-

θενδὲ ἂν ἡμῶν οὐδέποτε γένοιτο ἄξιος.—instead of the tamer οὐκ ἂν γενοίμεθα.

62 εἰς ἕνα..μόνον καθ' αὐτόν. καὶ αὐτόν, 'by himself' (*O.C.* 966), is strictly only an emphatic repetition of μόνον: but the whole phrase εἰς ἕνα μόνον καθ' αὐτόν is virtually equivalent to εἰς ἕνα ἕκαστον καθ' αὐτόν, each several one apart from the rest.

64 πόλιν τε κάμει καὶ σ'. The king's soul grieves for the whole State,—for himself, charged with the care of it,—and for each several man (σέ). As the first contrast is between public and private care, κάμει stands between πόλιν and σέ. For the elision of σέ, though accented, cp. 329 τὰμ', ὡς ἂν εἶπω μὴ τὰ σ': 404 καὶ τὰ σ': *El.* 1499 τὰ γούν σ': *Phil.* 330 οἶμοι μὲν ἀρκεῖν σοὶ γε καὶ τὰ σ'. *Eu. Hipp.* 323 ἔα μ' ἀμαρτεῖν οὐ γὰρ ἐστὶ ἀμαρτάνω.

65 The modal dat. ὕπνω, more forcible than a cogn. acc. ὕπνον, nearly = 'soundly.' Cp. *Ant.* 427 γούσιω ἐξωμωξεν: *Trach.* 176 φόβω, φίλῃ, ταρβήσαν: [*Eur.*] fr. 1132 (Nauck<sup>3</sup>) 40 ὄργῃ χολωθείς (where Nauck, rashly, I think, conjectures ἐργεί). *Verg. Aen.* 1. 680 soritum somno. εὐδων, καθεύδων (*Xen. An.* 1. 3. 11) oft. 'to be at ease' (cp. *ἐνθ' οὐκ ἂν βρόχοντα ἰδοίς*, of *Agam.* *Il.* 4. 223): the addition of ὕπνω raises and invigorates a trite metaphor.



Oh my piteous children, known, well known to me are  
 res wherewith ye have come: well wot I that ye suffer  
 sufferers as ye are, there is not one of you whose suffer-  
 mine. Your pain comes on each one of you for himself  
 and for no other; but my soul mourns at once for the  
 I for myself, and for thee.

That ye rouse me not, truly, as one sunk in sleep: no, be sure  
 have wept full many tears, gone many ways in wander-  
 thought. And the sole remedy which, well pondering,  
 find, this I have put into act. I have sent the son of Me-  
 Creon, mine own wife's brother, to the Pythian house of  
 to learn by what deed or word I might deliver this town.

πλάναις θηλυκῶς. πλάναις r, but with exceptions: thus T has πλάνοις (with

vous has excellent manuscript  
 here; and Soph. uses πλάνου  
 , πλάνοις *Phil.* 758, but πλάνῃ  
 Aesch. has πλάνῃ only: Eur.  
 y, unless the fragment of the  
 thus be genuine (659 Nauck<sup>2</sup>,  
 βίωτος ἀνθρώπων πλάνῃ). Ari-  
 πλάνος once (*Vesp.* 872), πλάνῃ  
 to uses both πλάνῃ and πλάνος,  
 oftenest: Isocrates has πλάνος,

ἔρρεσκον, 'could find' (impf.).  
 tions of the 5th or early 4th  
 support the temporal augment  
 ical tenses of ἐρρεσκω (*Meis-*  
*gramm. Att. Inschr.*, p. 78).  
 ts. of Soph. (L), however, pre-  
 face of it, except in *Ant.* 406  
 there). Curtius (*Verb.* i. 139,  
 3) thinks that, while the omis-  
 syllabic augment was an ar-  
 poetical license, that of the  
 was 'a sacrifice to convenience  
 tion, and was more or less  
 all periods': so that εἰκαζον  
 in Attic by the side of ἔκαζον,  
 the side of ἡρρεσκον.

την ἐπραξα, a terse equivalent  
 ῥῃς ἐχρησάμην.

τι δρῶν . τί φωνῶν. Cp. Plat.  
 D οὐκ οἶδα ὅποια τόλμη ἢ  
 ροις χρώμενος ἐρῶ. These are  
 to the rule that, where an in-  
 pronoun (as τίς) and a relative  
 are both used in an indirect  
 the former stands first: cp. Plat.  
 οὐκ ἄρα . . φροντιστέον, τί ἐροῦ-  
 λοι ἡμᾶς, ἀλλ' ὅ τι ὁ ἐπαίων,  
 eg. 448 E οὐδεὶς ἐρωτᾷ ποῖα τις  
 ου τέχνη, ἀλλὰ τίς, καὶ ὅστις α

δέου καλεῖν τὸν Γοργίαν: *id.* 500 A ἐκλέξ-  
 ασθαι ποῖα ἀγαθὰ καὶ ὅποια κακά: *Phileb.*  
 17 B (ισμεν) πῶσα τέ ἐστι καὶ ὅποια.—  
 δρῶν ἢ φωνῶν: there is no definite contrast  
 between *doing* and *bidding others to do*:  
 rather 'deed' and 'word' represent the  
 two chief forms of agency, the phrase  
 being equivalent to 'in what possible  
 way.' Cp. Aesch. *P. V.* 659 θεοπρόκου  
 λαλῶν, ὥς μάθοι τί χρὴ | δρῶντ' ἢ λέ-  
 γοντα δαίμοσι πρᾶσσειν φίλα.—ῥυσαι-  
 μην (L's reading) is right: ῥυσοίμην is  
 grammatically possible, but less fitting.  
 The direct deliberative form is τί δρῶν  
 ῥύσωμαι; the indirect, πυνθάνομαι ὅ  
 τι (or τί) δρῶν ῥύσωμαι, ἐπυνθάνην ὅ  
 τι (or τί) δρῶν ῥυσάμην. This indirect  
 deliberative occurs, not only with verbs  
 of 'doubting' (*Xen. H.* 7. 4. 39 ἡπόρει  
 ὅ τι χρῆσαιτο τῷ πράγματι), but also with  
 verbs of 'asking': *Thuc.* 1. 25 τὸν θεὸν ἐπῆ-  
 ρωτο, εἰ παραδοίεν . . τὴν πόλιν (oblique of  
 παραδόμεν τὴν πόλιν). Kennedy wrongly  
 says that ῥυσάμην here could be only the  
 oblique of ἐρρυσάμην (as if, in *Thuc.* 1. 4.,  
 παραδοίεν could be only the oblique of  
 παρέδωσαν); and that, for the sense, it  
 would require ἄν. This would also be  
 right, but in a different constr., viz., as  
 oblique of τί δρῶν ῥυσάμην ἄν; Cp. *Tr.*  
 991 οὐ γὰρ ἔχω πῶς ἄν | στέρξαιμι, and  
*Ant.* 270 ff. n. In *El.* 33 ὥς μάθοιμ', ὅτι  
 τρόπῳ πατρὶ | δίκας ἀροίμην, the opt. is  
 that of ἡρόμην, being oblique for ἄρωμαι,  
 rather than of ἀροίμαι.—ῥυσοίμην would  
 be oblique of τί δρῶν ῥύσωμαι; ῥυσοίμην  
 (oblique for ῥύσωμαι) would imply that he  
 was confident of a successful result, and  
 doubtful only concerning the means; it  
 is therefore less suitable.



ready, when the lapse of days is reckoned, it troubles  
 at he doth; for he tarries strangely, beyond the fitting  
 But when he comes, then shall I be no true man if I do  
 that the god shows.

Nay, in season hast thou spoken; at this moment these  
 me that Creon draws near.

O king Apollo, may he come to us in the brightness of  
 fortune, even as his face is bright!

Nay, to all seeming, he brings comfort; else would he  
 coming crowned thus thickly with berry-laden bay.

We shall know soon: he is at range to hear.—Prince,  
 man, son of Menoeceus, what news hast thou brought us  
 the god?

## CREON.

Good news: I tell thee that even troubles hard to bear,—if  
 they find the right issue,—will end in perfect peace.

ὡ γὰρ πάντα ἂν εὐτυχεῖν τὴν πόλιν, εἰ καὶ τὰ δύσφημα τύχοι [ἂν] κατ' ὁρθὸν  
 But the schol. uses that word only to illustrate his own comment on  
 τὸ γὰρ τῶν εὐφημῶν ἀρξασθαι θέλει, and clearly read δύσφορ', which is in the  
 another schol. **88** ἐξελθόντα MSS. ἐξιόντα Suidas and Zonaras s. v.

a wreath of bay leaves bright  
 es, in token of a favourable  
 See Appendix, Note 1, § 2.

τύχη δμματα. may his radiant  
 be the herald of good news.  
 with ἐν τύχῃ κ.τ.λ.,—being ap-  
 | once to brilliant fortune and  
 use of φαῖδρος) to a beaming  
 te. ἐν τύχῃ, nearly = μετὰ  
 vested with, 'attended by':  
 \* τε γὰρ μακρῷ γήρῃ ξυνάδει:  
 ἔκοντος ἐν πλοῦτι. τύχη σωτήρ  
 §. 664), like χεῖρ πράκτωρ (ib.  
 τῶν περὶ (Aesch. Suppl. 1040),  
 πειθῶ (Eur. 186).

ἴσται μὲν, ἡδύς (sc. βαίνει). Cp.  
 | δειματός του νυκτέρου, δοκεῖν  
 [ 151 δυσαιων | μακραιων τ',  
 α. ἡδύς, not 'joyous,' but  
 to us, 'bringing good news':  
 πολίς, pleasant to the city: *El.*  
 πῦδ μητρὶ δυσχερῆς, a guest  
 not grievous, to her. In *Trach.*  
 ἰαήδης καὶ συνωφρυνμένη is said  
 to approach with bad news,  
 not 'unwelcome,' but rather  
 gloomy.

εὐστεφής. δάφνης. The use  
 after words denoting fulness  
 to the notions of encompass-  
 overshadowing: e.g. περιστεφῇ|

ἀνθέων θήκην (*El.* 895), στέγην. ἡς [v.  
 4. ᾗ] κατηρεφεῖς δομοὶ (*Eur. Hipp.* 468).  
 But the dat. would also stand: cp. *Od.*  
 9. 183 σπέος δαφνησι κατηρεφές. *Hes. Op.*  
 513 λάχῃ δέρμα κατὰσκισ. παγκάρπῳ,  
 covered with berries: cp. *O. C.* 676.  
*P. in.* 15. 30 maximis baccis atque e viridi  
 rubentibus (of the Delphic laurel). The  
 wreath announces good news, *Tr.* 179:  
 so in *Eur. Hipp.* 806 Theseus, returning  
 from the oracle at Delphi to find Phaedra  
 dead, cries τι δῆτα τοῦδ' ἀνέστημαι  
 κάρα πλεκτοῖσι φύλλοις, δυστυχῆ θεωρὸς  
 ὢν. So Fabius Pictor returned from  
 Delphi to Rome coronatus laurea corona  
 (*Liv.* 23. 11).

**86** ξύμμετρος γὰρ ὡς κλύειν. He is  
 at a just distance for hearing: ξύμμετρος  
 = *commensurale* (in respect of his dis-  
 tance) with the range of our voices (im-  
 plied in κλύειν).

**85** κήδειμα, 'kinsman' (by marriage).  
 = κηδεστής, here = γαμβρός (70). *Ani.*  
 756 γυναῖκας ὡς δούλειμα μὴ κώτιλλέ με.  
*Eur. Qr.* 918 τᾶνδον οἰκουρήματα = τὰς  
 ἐνδον οἰκουρούσας

**87** ε. λέγω γὰρ εὐτυχεῖν. Creon,  
 unwilling to speak plainly before the  
 Chorus, hints to Oedipus that he brings  
 a clue to the means by which the anger  
 of heaven may be appeased. ἐξελθόντα,



- ΟΙ. ἔστιν δὲ ποῖον τοῦπος; οὔτε γὰρ θρασὺς  
οὐτ' οὖν προδείσας εἰμὶ σῶ γε νῦν λόγῳ. 90
- ΚΡ. εἰ τῶνδε χρήσεις πλησιάζοντων κλύειν,  
ἔτοιμος εἰπεῖν, εἴτε καὶ στείχειν ἔσω.
- ΟΙ. ἐς πάντας αὖδα. τῶνδε γὰρ πλέον φέρω  
τὸ πένθος ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.
- ΚΡ. λέγοιμ' ἂν οἷ' ἤκουσα τοῦ θεοῦ πάρα. 95  
ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς, ἀναξ  
μίασμα χώρας, ὡς τεθραμμένον χθονὶ  
ἐν τῇδ', ἐλαύνειν, μὴδ' ἀνηκέστον τρέφειν.
- ΟΙ. ποίῳ καθάρμῳ; τίς ὁ τρόπος τῆς συμφορᾶς;
- ΚΡ. ἀνδρηλατοῦντας, ἢ φόνῳ φόνον πάλιν 100  
λύοντας, ὡς τόδ' αἶμα χειμάζον πόλιν.
- ΟΙ. ποίου γὰρ ἀνδρὸς τήνδε μὴνυε τύχην;
- ΚΡ. ἦν ἡμῖν, ὦναξ, Λαῖὸς ποθ' ἠγεμὼν  
γῆς τῆσδε, πρὶν σὲ τήνδ' ἀπενθύνειν πόλιν.

δύσφορα, probably by a mere error. 99 τρόπος] πόρος conj. F. W. Schmidt.  
101 χειμάζον L, with ei written over on. The ei may be from the 1st hand, as

of the event, 'having issued'; cp. 1011  
μή μοι Φοῖβος ἐξέλθῃ σαφῆς; so 1182 ἐξή-  
κοι. The word is chosen by Creon with  
veiled reference to the duty of banishing  
the defiling presence (98 ἐλαύνειν). πάν-  
τα predicative with εὐτυχεῖν, 'will all of  
them (=altogether) be well.' λέγω εὐ-  
τυχεῖν ἄν = λέγω ὅτι εὐτυχοῖται ἄν.

99 ε. τοῦπος, the actual oracle (τοῦπος  
τὸ θεοπρότερον, Tr. 822); λόγῳ (90), Creon's  
own saying (λέγω, 87). προδείσας, a-  
larmed beforehand. Cp Her. 7. 50 κρέσ-  
σον δὲ πάντα θαρσέοντα ἡμῶν τῶν δεινῶν  
πάσχειν μᾶλλον ἢ πᾶν χρεῖμα προδειμαί-  
νοντα μηδὲν μηδὲν παθεῖν. No other  
part of προδεῖδω occurs: προταρβεῖν, προ-  
φοβεῖσθαι = 'to fear beforehand,' but  
ὑπερδέδοικά σου, I fear for thee, Ant. 82.  
In compos. with a verb of caring for,  
however, πρό sometimes = ὑπέρ, e.g. προ-  
κῆδομαι Ant. 741.

91 ε. πλησιάζοντων here = πλησίον  
ὄντων; usu. the verb = either (1) to ap-  
proach, or (2) to consort with (dat.), as  
below, 1136. εἴτε—καὶ στείχειν ἔσω  
(χρήσεις), (ἔτοιμος εἰμι τοῦτο δρᾶν). So  
Eur. Ion 1120 (quoted by Elms., etc.)  
πεπισμέναι γὰρ, εἰ θανεῖν ἡμᾶς χρεώσ,  
| ἡδίων ἂν θάνοιμεν, εἴθ' ὁρᾶν φάος; i.e.  
εἴτε ὁρᾶν φάος (χρή), (ἡδίων ἂν ὁρῶμεν

αὐτό). εἰ, as Aesch. Eum. 468 σὺ  
δ', εἰ δικαίως εἴτε μή, κρίνον δίκην.

93 ε. ἐς πάντας. Her. 8. 26 οὔτε  
ἠνέσχετο σιγῶν εἰπέ τε ἐς πάντας ταδε;  
Thuc. 1. 72 ἐς τὸ πλῆθος εἰπεῖν (before the  
assembly). πλέον adverbial, as in Ai.  
1101, etc.; schol. περὶ τούτων πλέον  
ἀγωνίζομαι ἢ περὶ τῆς ἐμῆς ψυχῆς.  
—τῶνδε, object. gen. with τὸ πένθος  
(not with περὶ); cp. El. 1097 τῇ Ζηνὶ  
εὐσεβείᾳ.—ἢ καὶ, 'than even.' This must  
not be confounded with the occasional  
use of ἢ καὶ in negative sentences con-  
taining a comparison: e.g. Ai. 1103 οὐκ  
ἔσθ' ὅπου σοὶ τόνδε κοσμήσαι πλέον | ἀρχῇ  
ἔκειτο θεσμός ἢ καὶ τῷδε σέ: El. 1145  
οὔτε γὰρ ποτε | μητρὸς σὺ γ' ἦσθα μᾶλλον  
ἢ κάμου φίλος: Antiphon de caed. Her.  
§ 23 ἐζητεῖτο αὐδέν τι μᾶλλον ὑπὸ τῶν  
ἄλλων ἢ καὶ ὑπ' ἐμοῦ (where καὶ is re-  
dundant, = 'on my part').

95 λέγοιμ' ἂν, a deferential form,  
having regard to the permission just  
given. Cp. Phil. 674 χωροῖς ἂν εἰσω;  
El. 637 κλύοις ἂν ἡδῃ.

97 ὡς marks that the partic. τεθραμ-  
μένον expresses the view held by the  
subject of the leading verb (ἄνωγεν): i.e.,  
'as having been harboured' = 'which (he  
says) has been harboured.' Cp. Xen.



But what is the oracle? So far, thy words make me bold nor yet afraid.

If thou wouldest hear while these are nigh, I am ready; or else to go within.

Speak before all: the sorrow which I bear is for these and for mine own life.

With thy leave, I will tell what I heard from the god. As our lord bids us plainly to drive out a defiling thing, (he saith) hath been harboured in this land, and not to drive it, so that it cannot be healed.

By what rite shall we cleanse us? What is the cause of the misfortune?

By banishing a man, or by bloodshed in quittance of blood, since it is that blood which brings the tempest on our

And who is the man whose fate he thus reveals!

Laius, king, was lord of our land before thou wast pilot of the State.

links: but there is room for doubting whether it was not due to the διορθωτής corrector (D). A, and other of the later MSS., have χειμάζον and χειμάζει,

1. Ελεγε θαρρεῖν ὡς καταστησά-  
των εἰς τὸ θεόν; he said, 'Take  
as the assurance that' &c.

ἵνα εἴναι for ἐξελαύνειν was regular  
context: Thuc. 1. 126 τὸ ἄγος  
ἧς θεοῦ (i.e. to banish the Alc-  
e); and so 1. 127, 128, 135,  
138 ἀνήμεστον τρέφαν. The  
ἀνήμεστον in the sense that it  
was not healed by anything else than  
banishment, or banishment of the blood-  
but it can still be healed if that  
is made. Thus ἀνήμεστον is a  
predicate: cp. Plat. Rep. 563 C  
ἵππειον τε καὶ ἀδελφὸν μέγαν: O. C.  
see Antiphon Tetral. 7. γ. § 7  
παθόντος (in the cause of the  
σκηπτομεν ὑμῖν τῷ τούτου φόνῳ  
καὶ τῶν ἀλιτηρίων ἀκρεσάμε-  
ται τὴν πόλιν καθαρὰν τοῦ μι-  
σγέματος, 'to heal with this  
and the deed which angers the  
spirits, and so to purge the  
city of the defilement.'

ἄφ' ἧς... ξυμφορᾶς. By what puri-  
(does he command us ἐλαύνειν  
)? What is the manner of our  
defilement (i.e. our defilement)? Eur.  
10 τίς ὁ τρόπος αὐτοῦ; τί φυ-  
βουσχερὲς; 'what is the manner  
(sc. τοῦ κακοῦ, exile). ξυμφο-  
remistic for guilt, as Plat. Legg.

934 B λωφῆσαι πολλὰ μέρη τῆς τοιαύτης  
ξυμφορᾶς, to be healed in great measure  
of such a malady (viz., of evil-doing):  
id. 854 D ἐν τῷ προσώπῳ καὶ ταῖς χερσὶ  
γραφεῖς τὴν ξυμφορὰν, 'with his misfortune  
[the crime of sacrilege] branded on his  
face and hands,' Her. 1. 35 συμφορῇ  
ἐχόμενος=ἐναγής, under a ban. Prof.  
Kennedy understands: 'what is the mode  
of compliance (with the oracle)?' He  
compares O. C. 641 τῇδε γὰρ ξυνοίστομαι  
(for with that choice I will comply).  
But elsewhere, at least, συμφορά does not  
occur in a sense parallel with συμφέ-  
ρεσθαι, 'to agree with.'

100 E ἀνδρηλατοῦντας. As if, in-  
stead of ποίῳ καθαρμῷ, the question had  
been τί ποιοῦντας; ὡς τὸδ' αἷμα χει-  
μάζον πόλιν, since it is this blood [τὸδε,  
viz. that implied in φόνον] which brings  
the storm on Thebes. χειμάζον, acc.  
absol. ὡς presents the fact as the ground  
of belief on which the Thebans are com-  
manded to act: 'Do thus, assured that it  
is this blood,' etc. Cp. O. C. 380; Xen.  
Hellen. 2. 4. 1 οἱ δὲ τριδάκοντα, ὡς ἐξὸν  
ἦδη αὐτοῖς τυραννεῖν ἀδεῶς, προεῖπον, κ.τ.λ.  
Cp. Eur. Suppl. 168 πόλις δὲ πρὸς πόλιν |  
ἐπτήξῃ χειμασθεῖσα, 'city with city seeks  
shelter, when vexed by storms.'

104 ἀπευθύναν, to steer in a right  
course. The infin. is of the imperf., = πρό-

- ΟΙ. ἔξοιδ' ἀκούων· οὐ γὰρ εἰσεῖδόν γέ πω. 105  
 ΚΡ. τούτου θανόντος νῦν ἐπιστέλλει σαφῶς  
 τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινὰς.  
 ΟΙ. οἱ δ' εἰσὶ ποῦ γῆς; ποῦ τόδ' εὐρεθήσεται  
 ἵχνος παλαιᾶς δυστέκμαρτον αἰτίας;  
 ΚΡ. ἐν τῇδ' ἔφασκε γῆ. τὸ δὲ ζητούμενον, 110  
 ἀλωτὸν, ἐκφεύγει δὲ τὰ μελούμενον.  
 ΟΙ. πότερα δ' ἐν οἴκοις ἢ ἔν' ἀγροῖς ὁ Λαῖος  
 ἢ γῆς ἐπ' ἄλλης τῷδε συμπίπτει φόνω;  
 ΚΡ. θεῶρός, ὥς ἔφασκεν, ἐκδημῶν πάλιν  
 πρὸς οἶκον οὐκέθ' ἴκεθ', ὥς ἀπεστάλη. 115  
 ΟΙ. οὐδ' ἄγγελός τις οὐδὲ συμπράκτωρ ὁδοῦ  
 κατεῖδ', ὅτου τις ἐκμαθὼν ἐχρήσατ' ἄν;  
 ΚΡ. θνήσκουσι γάρ, πλήν εἰς τις, ὅς φόβῳ φυγῶν  
 ὧν εἶδε πλήν ἐν οὐδὲν εἶχ' εἰδὼς φράσαι.  
 ΟΙ. τὸ ποῖον; ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν, 120  
 ἀρχὴν βραχεῖαν εἰ λάβοιμεν ἐλπίδος.

found in a few later MSS., seems to have been merely a conjecture. 107 τινὰς L, without accent. The scribe placed a dot over σ, to indicate that it should be deleted, but this dot was afterwards almost erased, whether by his own hand or by another τινὰς or τινὰς τ. The reading τινὰς seems to occur in no MS., but only in the Milan

τερον ἢ ἀπηύθυνες, before you were steering (began to steer). Oedipus took the State out of angry waters into smooth: cp. 696 ἐμὰν γὰρ φίλαν | ἐν πόντοις ἀλύουσαν κατ' ὀρθὴν ὀρμισας; fr. 131 πλήκτροις ἀπενθύνουσιν οὐρίαν τρόπον, 'with the helm (πλήκτρα, the blades of the πηδάλια) they steer their bark before the breeze.'

108 οὐ γὰρ εἰσεῖδόν γέ πω. As Oed. knows that Laius is dead, the tone of unconcern given by this colloquial use of οὐπω (instead of οὐποτε) is a skilful touch. Cp. *El.* 402 ΣΡ. σὺ δ' οὐχὶ πείσει...; *EA.* οὐ δῆτα· μήπω νοῦ τοσόνδ' εἶην κενή· *Eur. Hec.* 1278 μήπω μακρὴν Τυνδαρίε τοσόνδε παῖς; *Il.* 12. 270 ἀλλ' οὐπω πάντες ὁμοῖοι | ἀνέρες ἐν πολέμῳ; cp. our (ironical) 'I have yet to learn.'

107 τοὺς αὐτοέντας τινὰς. τοὺς implies that the death had human authors; τινὰς, that they are unknown. So in *O C.* 290 ὅταν δ' ὁ κύριος, παρῇ τις, 'the master—whoever he be.' τιμωρεῖν, 'punish.' The act., no less than the mind, is thus used even in prose: *Lysias In Agor.* § 42 τιμωρεῖν ὑπὲρ αὐτοῦ ὡς φονεὺς ὄντα, to punish (Agoratus), on his own

account, as his murderer. *χειρὶ τιμωρεῖν*, here, either 'to slay' or 'to expel by force,' as distinguished from merely hunting or disfranchising: in 140 τοιαύτη χειρὶ τιμωρεῖν is explained by κτανῶν in 137.

108 f. ποῦ τόδ' αἰτίας; τόδε ἵχνος αἰτίας = ἵχνος τῆσδε αἰτίας, cp. τοῦμον φρενῶν *νειρον El.* 1390. αἰτίας, 'crane': *AI.* 28 τῇδ' οὖν ἐκείνῳ πᾶσι τις αἰτία νέμει. For δυστέκμαρτον, hard to track, cp. *Aesch. Eum.* 244 (the Furies hunting Orestes) εἰεν· τόδ' ἐστὶ τάνδρ' ἐκφανὲς τέκμαρ. The poet hints a reason for what might else have seemed strange—the previous inaction of Oedipus. Cp. 219.

110 ἔφασκε, sc. ὁ θεὸς (εὐρεθήσεται τὸ ἵχνος). τὸ δὲ ζητούμενον: δὲ has a sententious force, = 'now.' The γνώμη, though uttered in an oracular tone, is not part of the god's message. Cp. *Eur.* fr. 435 αὐτὸς τι νῦν ὄρων εἶτα δαίμονας κάλει· τῷ γὰρ πονοῦντι καὶ θεὸς συλλαμβάνει.

113 συμπίπτει. The vivid historic present suits the alertness of a mind roused to close inquiry: so below, 118, 716, 1025' *Tr.* 748: *El.* 679—Cp. *AI.* 429 κακοῖς τοιοῖσδε συμπεπτωκότα.

I know it well —by hearsay, for I saw him never.

He was slain; and the god now bids us plainly to  
vengeance on his murderers—whosoever they be.

And where are they upon the earth? Where shall the  
ack of this old crime be found?

In this land,—said the god. What is sought for can be  
only that which is not watched escapes.

And was it in the house, or in the field, or on strange  
: Laius met this bloody end?

'Twas on a visit to Delphi, as he said, that he had left  
1; and he came home no more, after he had once set forth.

And was there none to tell? Was there no comrade  
urney who saw the deed, from whom tidings might have  
ined, and used?

All perished, save one who fled in fear, and could tell  
ain but one thing of all that he saw.

And what was that? One thing might show the clue  
r, could we get but a small beginning for hope.

das (ed. Demetrius Chalcondylas, 1498 A.D.), the other editions of Suidas  
is (s. v. ἐπιστάλλει). 117 The 1st hand in L wrote δπου, which has  
ed to δτου, perhaps by the first corrector. [I had doubted this; but in the

σωρός: Laius was going to  
order to ask Apollo whether  
(Oedipus), formerly exposed  
god's command, had indeed  
Eur. *Phoen.* 36 τὸν ἐκτεθέντα  
τεύων μαθεῖν | εἰ μή κέ τ' ἄν. ὡς  
as Laius told the Thebans at  
when he was leaving Thebes.  
not going abroad, but being  
gone] abroad: cp. Plat. *Legg.*  
ἔγω τὸν ἐνιαιτὸν ἐκδημῶν. ὡς  
en. *Cyr.* 1. 3. 2 ὡς δὲ ἀφίκετο  
ἠσπάζετο. Cic. *Brut.* 5 ut illos  
isti, nihil a te postea accepimus.  
δ' ἄγγελος. ἐχρήσατ' αὖν; The  
begins as if ἄγγελός τις were to  
ed by ἦλθε: but the second  
ε, συμπράκτωρ ὁδοῦ, suggests  
ad seen, though he did not  
id this, by a kind ofzeugma,  
verb to ἄγγελος also. Cp. Her.  
ῖητα δὲ φορέουσι τῇ Σκυθικῇ  
ῶσαν δὲ ἰδίην. οὐδ' ἄγγελος:  
| οὐκέτ' ἔπειτ' ὄλω οὐδ' ἄγγελον  
ε. δτου, gen. masc.: from  
wing gained knowledge one  
e used it.

μαθων—a protasis, εἰ ἐξέμαθεν,  
ω, sc. τοῖς αὖ ἐξέμαθεν. Plat.  
ε εἰ μὲν οὖν καὶ ἐγὼ σοὶ ἀπο-  
μὴ ἔχω ὃ τι χρήσωμαι, if, when

you answer, I also do not know what use  
to make [of your answer, sc. τοῖς αὖ  
ἀποκρίνῃ],—where shortly before we have  
οὐδὲ χρήσθαι τῇ ἀποκρίσει ἢν σοὶ ἀπεκρι-  
νάμην οὐδὲν ὁλός τ' ἦσθα.

118 ε. θυήσκου. The ε subscript in  
the pres. stem of this verb is attested by  
Attic inscriptions (Meisterhans, *Gram.* p.  
86). The practice of the Laurentian  
ms. fluctuates. It gives the ε subscript  
here, in 623, 1457; *O. C.* 611; *Ani.* 547,  
761; *El.* 1022. It omits the ε subscript  
in *El.* 63, 113, 540, 1486; *Tr.* 707, 708;  
*Ph.* 1085. Cp. *Etyim. M.* 482, 29, θυή-  
σκω, μιμησκω. Διδυμος [circ. 30 B.C.]  
χωρίς τοῦ ε . . ἢ μέντοι παράδοσις ἔχει τὸ ε.  
φόβῳ φυγῶν, 'having fled in fear': φόβῳ,  
modal dative; cp. Thuc. 4. 88 διὰ τε τὸ  
ἐπαγωγὰ εἰπεῖν τὸν Βρασιῶν καὶ περὶ τοῦ  
καρποῦ φόβῳ ἔγνωσαν: 5. 70 ἐντόνως καὶ  
ὀργῇ χωροῦντες.—εἰδώς, with sure know-  
ledge (and not merely from confused  
recollection, ἀσαφὴς δοξα): so 1151 λέγει  
γὰρ εἰδώς οὐδὲν ἄλλ' ἄλλως ποιεῖ: *El.*  
41 δπως αὖ εἰδώς ἡμῖν ἀγγείλῃς σαφῆ.  
Iocasta says (849), in reference to this  
same point in the man's testimony, καὶ  
ἔστιν αὐτῷ τοῦτό γ' ἐκβαλεῖν παλιν.

120 τὸ ποῖον; Cp. 191: *El.* 670  
πράγμα πορύνων μέγα. | Κλ. τὸ ποῖον,  
ὦ ξέν'; εἰπέ. Ar. *Pax* 696 εὐδαιμονεῖ.



- KP. ληστὰς ἔφασκε συντυχόντας οὐ μιᾷ  
 ῥώμῃ κτανεῖν νιν, ἀλλὰ σὺν πλήθει χερῶν.  
 OI. πῶς οὖν ὁ ληστής, εἴ τι μὴ ξὺν ἀργύρῳ  
 ἐπράσσειτ' ἐνθένδ', ἐς τόδ' ἂν τόλμης ἔβῃ; 125  
 KP. δοκοῦντα ταῦτ' ἦν· Λαΐου δ' ὀλωλότος  
 οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.  
 OI. κακὸν δὲ ποῖον ἐμποδῶν τυραννίδος  
 οὕτω πεσοῦσης εἶργε τοῦτ' ἐξειδέναί;  
 KP. ἡ ποῖκιλωδὸς Σφίγξ τὸ πρὸς ποσὶ σκοπεῖν 130  
 μεθέντας ἡμᾶς τάφανῃ προσήγετο.  
 OI. ἀλλ' ἐξ ὑπαρχῆς αὐθις αὐτ' ἐγὼ φανῶ.  
 ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σὺ  
 πρὸ τοῦ θανόντος τήνδ' ἔθεσθ' ἐπιστρώφην·  
 ὥστ' ἐνδίκως ὄψεσθε καὶ μέ σύμμαχον, 135  
 γῇ τῇδε τιμωροῦντα τῷ θεῷ θ' ἅμα.  
 ὑπὲρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων

autotype facsimile of L the original π is clear ] ὅτου τ. 134 πρὸ τοῦ L. The 1st hand had written *προ στοῦ*, separating the σ (as he often does) from the syllable to which it belonged, and forming *στ* in one character; the corrector erased the σ.

πάσχει δὲ θαυμαστόν. 'EPM. τὸ τί; ἐξεύροι μαθεῖν. One thing would find out how to learn many things, i.e. would prove a clue to them. The infin. μαθεῖν as after a verb of *teaching* or *devising*: Her. 1. 196 ἄλλο δέ τι ἐξευρήκασιν νεωστὶ γενέσθαι. Plat. Rep. 519 E ἐν ὅλῃ τῇ πόλει τοῦτο μηχανᾶται ἐγγενέσθαι.

122 f. ἔφασκε sc. ὁ φυγὼν (118). οὐ μιᾷ ῥώμῃ—οὐχ ἐνὸς ῥώμῃ, in the strength not of one man. Cp. Her. 1. 174 πολλῇ χειρὶ ἐργαζομένων τῶν Κνιδίων. Ant. 14 διπλῇ χειρὶ=by the hands of twain. So perh. χειρὶ διδύμῃ Pind. Pyth. 2. 9.—σὺν πλήθει: cp. on 55.

124 f. εἴ τι μὴ κ.τ.λ., if some intrigue, aided by (ξὺν) money, had not been working from Thebes. τι is subject to ἐπράσσειτο: distinguish the adverbial τι (—'perchance') which is often joined to εἴ μὴ in diffident expressions, as 969 εἴ τι μὴ τῷμῳ πόθῳ | κατέφθιτ', 'unless perchance': so O.C. 1450, Tr. 586 etc. Schneid. cp. Thuc. 1. 121 καὶ τι αὐτῷ καὶ ἐπράσσειτο ἐς τὰς πόλεις ταύτας προδοσίας πέρι: and 583 ὑπῆρχε δέ τι αὐτοῖς καὶ ἐκ τοῦ Ἀργεὺς αὐτόθεν πρᾶσσόμενον.—ἐπράσσειτο. ἔβῃ: the imperf. refers here to a continued act in past time, the aor. to an

act done at a definite past moment. Cp. 402 ἐδοκεῖς ἔγνωσ: 432 ἐκόμην. ἐκαλεῖ.

126 δοκοῦντα. ἦν expresses the vivid presence of the δόξα more strongly than ταῦτα ἐδόκει would have done (cp. 274 τὰδ' ἔστ' ἀρέσκονθ'): Her. 1. 146 ταῦτα δὲ ἦν γινόμενα ἐν Μιλήτῳ.

128 ἐμποδῶν sc. ὅν, with κακόν, not with εἶργε, 'what trouble (being) in your path?' Cp. 445 παρῶν ἐμποδῶν ὄχλεις τυραννίδος. Soph. conceives the Theban throne as having been vacant from the death of Laius—who left no heir—till the election of Oed. The abstract τυραννίδος suits the train of thought on which Oed. has already entered,—viz. that the crime was the work of a Theban faction (124) who wished to destroy, not the king merely, but the kingship. Cp. Aesch. Cho. 973 Ἴδεσθε χώρας τὴν διπλὴν τυραννίδα (Clytaemnestra and Aegisthus).

130 ποικιλῶδης, singing ποικίλα, *subtleties*, *αἰνίγματα*: cp. 11at. Symp. 182 A ὁ περὶ τὸν ἔρωτα νόμος ἐν μὲν ταῖς ἀλλαῖς πόλεσι νοῆσαι βᾶδιος: ἀπλῶς γὰρ ὠρίσται· ὁ δὲ ἐνθάδε καὶ ἐν Λακεδαιμονίᾳ ποικίλος. Her. 7. 111 πρόμαντις δὲ ἡ χρέουσα, κατὰ περ ἐν Δελφοῖσι, καὶ οὐδὲν ποικιλώτερον, 'the chief prophetess is she



He said that robbers met and fell on them, not in one night, but with full many hands.

How, then, unless there was some trafficking in bribes ere, should the robber have dared thus far?

Such things were surmised; but, Laius once slain, amidst no avenger arose.

But, when royalty had fallen thus, what trouble in your mind have hindered a full search?

The riddling Sphinx had made us let dark things go, thus inviting us to think of what lay at our doors.

Nay, I will start afresh, and once more make dark things Right worthily hath Phoebus, and worthily hast thou, be- this care on the cause of the dead; and so, as is meet, I find me too leagued with you in seeking vengeance for the dead, and for the god besides. On behalf of no far-off friend,

In the later MSS., A and a few more have *πρὸ* (sometimes with the gloss *ὑπὲρ*) instead of *πρός*.—*τήνδ' ἐθεσθ' ἐπιστροφὴν*] A variant recorded in the margin of L, *πλῆθει γραφὴν*, is instructive, as indicating the lengths to which arbitrary

the oracles, as at Delphi, and of darker speech.'

The constr. is *προσῆγετο ἡμᾶς, τὰ δφανῇ, σκοπεῖν τὸ πρὸς ποσὶ*. *ποσὶ*, was drawing us (by her dread word with a certain irony, since *λαίῳ* with infin. usually implies constraint (though, as a milit. *ἐγκη* *προσηγάγοντα*, reduced by *τ. 6. 25*); cp. Eur. *Ion* 659 *χρόνῳ λαμβάνων προσάξομαι | δάμαρτ' ἥπτρα τᾶμ' ἔχειν χθονός. τὸ πρὸς ἐμποδῶν* (128), the *instant*, *trouble*, opp. to *τὰ δφανῇ*, ob- stacles (as to the death of Laius) *present* or practical interest. Pind. *112* *δειμα μὲν παροικόμενον | ἔπαυσε μέριμναν τὸ δὲ πρὸς κείνου δεῖ σκοπεῖν | χρήμα πᾶν. τῶν ποσὶν κακά.*

*ἐπαρχῆς*, i.e. taking up anew the word of the death of Laius. Arist. *de* *1* *πάλιν δ' ὥσπερ ἐξ ὑπαρχῆς* *τὸ* *σο* *πάλιν οὖν οἶον ἐξ ὑπαρχῆς* *14*: [Dem.] *cr. 40 § 16* *πάλιν* *ἡς* *λαγχάνουσί μοι δίκας*. The phrase *τῆς ἐπιστήμης ὑπαρχῆς* occurs in a phrase by Themistius of Arist. *τῆς ἀκροάσεως* 8. 3 (Berlin ed. *17 b 29*): elsewhere the word only in *ἐξ ὑπαρχῆς*. Cp. *El.* 725 *ἡ—ὑποστράφεντες*: Her. 5. 116 *Thuc.* 3. 92 *ἐκ καινῆς. αὐτοῖς*, as

he had done in the case of the Sphinx's riddle: *αὐτὰ = τὰ δφανῇ*.

**183** *ἐπαξίως* (which would usually have a genitive) implies the standard—worthily of his *own* godhead, or of the occasion—and is slightly stronger than *ἀξίως*. Cp. Eur. *Hec.* 168 *ἀπώλεσας, ὠλέσας*: Or. 181 *διοιχόμεθ', αἰχόμεθ'*: Alc. 400 *ὑπάκουσον, ἄκουσον*.

**184** *πρὸ*, on behalf of, cp. *πρὸ τῶνδε το, O.C.* 811; Xen. *Cyr.* 8. 8. 4 *εἰ τις... διακινδυνεύσειε πρὸ βασιλέω*: *1. 6. 42* *ἀξιόσπουσι σὲ πρὸ ἐαυτῶν βουλεύεσθαι*. Campb. reads *πρὸς τοῦ θανόντος*, which here could mean only 'at the instance of the dead. *πρὸς* never = 'on behalf of,' 'for the sake of,' but sometimes 'on the side of': e.g. Her. 1. 124 *ἀποστάντες ἀπ' ἐκείνου καὶ γενόμενοι πρὸς σέο*, 'ranged themselves on your side': *1. 75* *ἐλπίσας πρὸς ἐμῶν τοῦ χρησμὸν εἶναι*, that the oracle was on his side: below, 1434, *πρὸς σοῦ... φράσω*, I will speak on your side,—in your interest: *Trach.* 479 *καὶ τὸ πρὸς κείνου λέγειν*, to state his side of the case also.—*ἐπιστροφὴν*, a turning round (*O.C.* 1045), hence, attention, regard: *ἐπιστροφὴν τίθεσθαι* (like *σπουδὴν, πρόνοιαν* *τῆς*, *Al.* 13, 536) = *ἐπιστρέφειν* (*τινος*), *Phil.* 599. Dem. *In Aristocr.* § 136 *οὐκ ἐπεστράφη* 'heeded not' = *οὐδὲν ἐφρόντισε* *ib.* § 135.

**187** *ὑπὲρ γὰρ οὐχὶ κ.τ.λ.*, i.e. not

- ἀλλ' αὐτὸς αὐτοῦ τοῦτ' ἀποσκεδῶ μῦθος.  
 ὅστις γὰρ ἦν ἐκείνον ὁ κτανὼν τάχ' ἂν  
 καὶ μ' ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι. 140  
 κείνῳ προσαρκῶν οὖν ἑμαυτὸν ὠφελῶ.  
 ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάθρων  
 ἵστασθε, τούσδ' ἄραντες ἰκτῆρας κλάδους,  
 ἄλλος δὲ Κάδμου λαὸν ὧδ' ἀθροίζέτω,  
 ὡς πᾶν ἐμοῦ δράσοντος· ἡ γὰρ εὐτυχεῖς 145  
 σὺν τῷ θεῷ φανούμεθ', ἡ πεπτωκότες.  
 IE. ὦ παῖδες, ἰστώμεσθα. τῶνδε γὰρ χάριν  
 καὶ δεῦρ' ἔβημεν ὧν ὁδ' ἐξαγγέλλεται.  
 Φοῖβος δ' ὁ πέμψας τάσδε μαντείας ἅμα  
 σωτήρ θ' ἵκοιτο καὶ νόσου πανστήριος. 150

## ΧΟΡΟΣ.

στρ. α'. ὦ Διὸς ἄδυεπὲς φάτι, τίς ποτε τᾶς πολυχρύσου  
 Πυθῶνός ἀγλαᾶς ἔβας

conjecture was sometimes carried. Cp. on 1519.

138 αὐτοῦ L: αὐτοῦ ε.

merely in the cause of Laius, whose widow he has married. The arrangement of the words is designed to help a second meaning of which the speaker is unconscious: 'in the cause of a friend who is *not* far off' (his own father). The reference to Laius is confirmed by κείνῳ προσαρκῶν in 141.

138 αὐτοῦ = ἐμαυτοῦ. The reflexive αὐτοῦ, etc., is a pron. of the 1st pers. in O. C. 966, *EL* 285, *AI* 1132; of the 2nd pers., in O. C. 853, 930, 1356, *Tr.* 451. ἀποσκεδῶ, dispel, as a taint in the air: cp. *Od.* 8. 149 σκέδασον δ' ἀπο κήδεα θυμοῦ: *Plat. Phaed.* 77 D μή...ὁ ἀνεμος αὐτὴν (τὴν ψυχὴν) ἐκβαίνουσαν ἐκ τοῦ σώματος διαφύσῃ καὶ διασκεδάννυσιν.

139 ε. ἐκείνον ὁ κτανὼν. ἐκείνον has emphasis: cp. 820.—τοιαύτῃ, referring to κτανὼν, implies φορέα: on τιμωρεῖν see 107. The spectator thinks of the time when Oed. shall be blinded by his own hand.—For the double ἂν cp. 339, 862, 1438.

142 παῖδες. The king here, as the priest in 147, addresses *all* the suppliants. ἄλλος (144) is one of the king's attendants.—βάθρων | ἵστασθε κ.τ.λ. Cp. *Ant.* 417 χθονὸς...δεῖρας: *Phil.* 630 νεὼς ἀγορεύα. Prose would require a compound

verb: *Xen. Symp.* 4. 31 ὑπανίστανται. θάκων. ἄραντες. *Aesch. Suppl.* 481 κλάδους γε τοῦτοι αἰψ' ἐν ἀγκάλαις λαβὼν, βωμοῦς ἐπ' ἄλλους δαιμόνων ἐγχωρίων θες.

145 πᾶν.. δράσοντος, to do everything—to leave nothing untried: for *cp.* 97. *Plat. Apol.* 39 A εἰάν τις τολμῇ πᾶν ποιῆν καὶ λέγειν. *Xen. Hellen.* 7. 4. 21 πάντα ἐποίει ὅπως, εἰ δύναιτο, ἀπαγάγει. εὐτυχεῖς...πεπτωκότες: 'fortunate,' if they succeed in their search for the murderer, who, as they now know, is in their land (110): 'ruined,' if they fail, since they will then rest under the ἀτήκεστον μῆσος (98). The unconscious speaker, in his last word, strikes the key-note of the destined περιπέτεια.

147 IE. ὦ παῖδες: see on 142.—καὶ δεῦρ' ἔβημεν, we *εἴς* came here: *i.e.* this was the motive of our coming in the first instance. *Phil.* 380 ἐπειδὴ καὶ λέγεις θρασυστομῶν. *Lys. In Eratosth.* § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δίκην; ἐξαγγέλλεται, proclaims on his own part (midd.), of himself: *i.e.* promises unasked, *ultra sollicitur*. Cp. *AI* 1376 ἀγγέλλομαι...εἶναι φίλος, 'I offer friendship.' Eur. has thus used ἐξαγγ. even where metre permitted the more usual ἐπαγγέλλομαι: *Heracl.* 531 κάξαγγελλ.

in mine own cause, shall I dispel this taint. For who-  
s the slayer of Laïus might wish to take vengeance on me  
th a hand as fierce. Therefore, in doing right to Laïus,  
myself.

ie, haste ye, my children, rise from the altar-steps, and  
e suppliant boughs; and let some other summon hither  
: of Cadmus, warned that I mean to leave nought un-  
or our health (with the god's help) shall be made certain  
r ruin.

My children, let us rise; we came at first to seek what  
n promises of himself. And may Phoebus, who sent  
racles, come to us therewith, our saviour and deliverer  
e pest.

## CHORUS.

sweetly-speaking message of Zeus, in what spirit<sup>1st</sup>  
thou come from golden Pytho unto glorious<sup>strophe</sup>

has been made from ἐκείνος in L. The false reading ἐκείνος occurs in  
e later MSS.

σκεῖν, I offer to die.—ἄμα:  
ie god, who has summoned us  
your pollution, at the same time  
g us as a healing presence.

15 The Chorus consists of  
lers—men of noble birth, 'the  
h honour of the land' (1223)  
resent the Καδμου λαός just  
by Oedipus (144). Oedipus  
w retired into the palace, and  
nts having left the stage, the  
ake their entrance (πάροδος)  
hitherto vacant ὀρχήστρα. For  
see the Analysis which follows  
action.

the (151—158). Is the god's  
deed a harbinger of health?  
ollo some farther pain in store

strophe (159—166). May  
tem.s, and Apollo succour us!  
the (167—178). The fruits of  
nd the womb perish.

strophe (179—189). The un-  
id taint the air: wives and  
e waiting at the altars.

the (190—202). May Ares, the  
th, be driven hence: may thy  
O Zeus, destroy him.

strophe (203—215). May the  
ollo, and Artemis, and Diony-  
us against the evil god.

n, of a god's utterance or oracle

(1440), a poet. equivalent for φήμη: cp.  
310 ἀπ' ὁλωνῶν φάτιν. Διὸς, because  
Zeus speaks by the mouth of his son;  
Aesch. *Eum.* 19 Διὸς προφήτης δ' ἐστὶ  
Δαξίας πατρός. ἄδυπες, merely a general  
propitiatory epithet: the Chorus have not  
yet heard whether the response is com-  
forting or not. It is presently told to  
them by Oed. (242). Cp. *El.* 480 ἄδυ-  
πνῶν...ὄνειράτων, dreams breathing com-  
fort (from the gods). τίς ποτε ἔβας;  
What art thou that hast come? i.e. in  
what spirit hast thou come? bringing us  
health or despair?

152 Πυθῶνος, from Pytho (Delphi):  
for the gen. see on 142 Βάθρων | ἱστασθε.  
τῶν πολυχρύσου, 'rich in gold,' with  
allusion to the costly ἀναθήματα dedicated  
at Delphi, and esp. to the treasury of the  
temple, in which gold and silver could be  
deposited, as in a bank, until required for  
use. *Iliad* 9. 404 οὐδ' ὅσα . λάϊνος οὐδὲς  
ἀφήτορος ἐντὸς ἔργει | Φοῖβου Ἀπόλλωνος,  
Ἠλοῖ ἐνὶ πετρῆεσσι. Thuc. 1. 121 ναυ-  
τικὸν τε ἀπὸ τῆς ὑπαρχούσης τε οὐσίας  
ἐξαργυσόμεθα, καὶ ἀπὸ τῶν ἐν Δελφοῖς καὶ  
Ὀλυμπίᾳ χρημάτων. Athen. 233 F τῷ  
μὲν οὖν ἐν Δελφοῖς Ἀπόλλωνι τὸν πρότερον  
ἐν τῇ Λακεδαίμονι χρυσὸν καὶ ἀργύρον  
[πρότερον = before the time of Lysander]  
ἱστοροῦσιν ἀνατίθηναι. Eur. *Andr.* 1093  
θεοῦ | χρυσοῦ γέμοντα γύαλα (recesses),  
θησαυροῦς βροτῶν. *Ion* 54 Δελφοῖ



- 3 Θήβας; ἐκτέταμαι, φοβερὰν φρένα δείματι πάλλων,  
 4 ἱήιε Δάλιε Παιάν,  
 5 ἄμφι σοὶ ἀζόμενός τί μοι ἢ νέον 155  
 6 ἢ περιτελλομένας ὥραις πάλιν ἐξανύσεις χρέος.  
 7 εἶπε μοι, ὦ χρυσέας τέκνον Ἐλπίδος, ἄμβροτε Φάμα.  
 ἀντ. α'. πρῶτά σε κεκλόμενος, θύγατερ Διός, ἄμβροτ' Ἀθάνα,  
 2 γαῖαρχόν τ' ἀδελφεὰν 160  
 3 Ἀρτεμιν, ἃ κύκλόεντ' ἀγορᾶς θρόνον εὐκλέα θάσσει,

159 κεκλόμενος L, with ω written over os by a late hand. A few of the later MSS.

σφ' ἔθεντο (the young Ion) χρυσοφύλακα τοῦ θεοῦ, | ταμίαν τε πάντων. Pind. Pyth. 6. 8 ἐν πολυχρυσῷ Ἀπολλωνίᾳ... τάπη (i.e. ἐν Πυθοί).

158 The bold use of ἐκτέταμαι is interpreted by φοβερὰν φρένα δείματι πάλλων, which is to be taken in close connection with it. ἐκτείνεσθαι is not found elsewhere of *mental tension* (though Dionys. *De Comp. Verb.* c. 15 *ad fin.* has ἡ τῆς διανοίας ἐκτασις καὶ τὸ τοῦ δειμάτος ἀπροσδόκητον. Cp. Xen. *Cyr.* 1. 3. 11 ἕως παρατείναιμι τοῦτον, ὥσπερ οὗτος ἐμὲ παρατείνει ἀπὸ σοῦ κωλύων, —'rack,' 'torment' him. But παρατείνεσθαι, when used *figuratively*, usually meant 'to be worn out,' 'fatigued to death': e.g. Plato *Lysis* 204 C παραταθήσεται ὑπὸ σοῦ ἀκούων θαμὰ λέγοντος, *enecabitur*, he will be tired to death of hearing it. So Xen. *Mem.* 3. 13. 6 παρατέταμαι μακρὰν ὁδὸν πορευθείς. Triclinius explains here, 'I am prostrated by dread' (ἐκπέπληγμαι, παρ' ἔσσαν οἱ ἐκπληγόντες ἐκτασιν σώματος καὶ ἀκνησίαν πάσχουσιν: cp. Eur. *Med.* 585 ἐν γὰρ ἐκτενεῖ σ' ἔπος); so Ph. 848 ἐκτέταται νόχιοι (of a sleeper). But the context favours the other view.—πάλλων, transitive, governing φρένα, *making my heart to shake*; not intransitive, for παλλόμενος, with φρένα as accus. of the part affected. An intransitive use of πάλλω in this figurative sense is not warranted by such instances as Ar. *Lys.* 1304 καῶφα πάλλων, 'lightly leaping in the dance': Eur. *El.* 435 ἐπαλλε δελφίς (= ἐσκίρτα), 'the dolphin leaped': id. 477 ἵπποι ἐπαλλον 'quivered' (in death). Cp. Aesch. *P. V.* 881 κρᾶδια φόβῳ φρένα λακτίζει: so, when the speaker is identified with the troubled spirit within him, we can say φρένα πάλλω,—where φρένα has a less distinctly physical sense than in Aesch.

i.e., yet has physical associations which help to make the phrase less harsh.

154 Δάλι. The Delphian Apollo is also Delian—having passed, according to the Ionic legend, from his native Delos, through Attica, to Delphi (Aesch. *Eum.* 9). A Boeotian legend claimed Tegyras as the birthplace of Apollo: Plut. *Peric.* 16 ἐνταῦθα μυθολογοῦσι τὸν θεὸν γενέσθαι, καὶ τὸ μὲν πλεῖστον ὅρος Δῆλος καλεῖται. We can scarcely say, however, with Schneidewin that Δάλις here 'bewrays the Athenian,' when we remember that the Theban Pindar hails the Delphian Apollo as Δόκιε καὶ Δάδων ἀνάσσων Φοῖβε (*Pyth.* 1. 39).—ἱήιε (again in 1096), invoked with the cry ἱή: cp. *Tr.* 221 ἰὼ ὦ Παιάν. Soph. has the form παίων, παίων as = 'a healer' (not with ref. to Apollo), *Phil.* 168, 835.

155 ἀζόμενος (rt. ἀγ, whence ἄγχιος) implies a *religious fear*: cp. *Od.* 9. 478 σχέτλι, ἐπεὶ ξείνους οὐχ ἄζεο σφ' ἐνὶ οἴῳ | ἐσθήμεναι. τί μοι...χρέος: 'what thing thou wilt accomplish for me': i.e., what expiation thou wilt prescribe, as the price of deliverance from the plague. Will the expiation be of a new kind (νέον)? Or will some ancient mode of atonement be called into use once more (πάλιν,? παλιν recalls Aesch. *Ag.* 154 μέμνει γὰρ φοβερὰ παλινόροτος οἰκονόμος δολιχῶν μῆνις τεκνόποιος. νέον, adjective with χρέος: πάλιν, adverb with ἐξανύσεις. τί μοι νέον χρέος ἐξανύσεις; ἢ τί χρέος πάλιν ἐξανύσεις; The doubling of ἢ harshly co-ordinates νέον and πάλιν, as if one said τίνας ἢ μαχομένους ἢ ἀμαχεῖ ἐνίκησαν, χρέος here = χρῆμα, 'matter' (implying importance): cp. Aesch. *Suppl.* 374 (of a king) χρέος | πᾶν ἐπικράνει: Eur. *H. F.* 530 τί καινὸν ἦλθε τοῖσδε δώμασιν χρέος. Others take it as = 'obligation' (cp. *O. C.*



es? I am on the rack, terror shakes my soul, O thou  
 n healer to whom wild cries rise, in holy fear of thee, what  
 thou wilt work for me, perchance unknown before, per-  
 ce renewed with the revolving years : tell me, thou immortal  
 , born of Golden Hope!

irst call I on thee, daughter of Zeus, divine Athena, <sup>1st anti-</sup>  
 on thy sister, guardian of our land, Artemis, <sup>strophe.</sup> who  
 on her throne of fame, above the circle of our Agora,

πλομένη or κεκλωμένη.—κέκλωμαι, ὡ Blaydes.—ἀμβροτ'] ἀντομ' Wecklein.

at against this is ἐξανύσεις, which  
 ot mean either to 'impose' or to  
 it. Whitelaw renders, 'what re-  
 ent thou wilt enact (by oracular  
 finding this use of ἀνύω in *O. C.*  
 .1178; but there (as below, 720)  
 is normal sense, 'fulfil.'

περιτελλομ. ἔρπαι, an epic phrase  
*Ar. Av.* 697 also has. *Od.* 14. 293  
 τε δὴ μῆνέ τε καὶ ἡμέραι ἔξετε-  
 ᾤψ περιτελλομένου ἔτεος, καὶ ἐπὶ ἡ-  
 ραι.

χρυσέας κ.τ.λ. The answer (not  
 own to them) sent by Apollo is  
 fied as Φάσμα, a divine Voice,—  
 ighter of golden hope,' because—  
 favourable or not—it is the *issue*  
 hope with which they had awaited  
 's response.

κεκλωμένος is followed in 164 by  
 ηγέ μοι instead of εἶχομαι προ-  
 . Cp. *Plat. Legg.* 686 D ἀπο-  
 ἔ γὰρ πρὸς τοῦτον τὸν στόλον οὐ  
 ελεγόμεθα ἐδοξέ μοι πάγκαλος...  
*Antiphon Tetr.* B. β. § 10 ἀπο-  
 ος δὲ ὑπὸ τε τῆς ἀληθείας τῶν  
 τῶν ὑπὸ τε τοῦ νόμου καθ' ὃν διώ-  
 ῶδὲ τῶν ἐπιτηδεύματων εἵνεκα δι-  
 οιοῦτων κακῶν ἀξιοῦσθαι ἔσμεν.  
*Pl.* 8. 8. 10 ἦν δὲ αἰτοῖς νόμον  
 οντες. The repetition of ἀμ-  
 is provoked some weak and need-  
 lectures' see on 517.

γαῖόχον, holding or guarding  
 , so *Aesch. Suppl.* 816 γαῖόχε-  
 ῆς Ζεῦ. In *O. C.* 1072 it is the  
 epithet of Poseidon, 'girdling  
 th,' τὸν πάντιον γαῖόχον. Cp.  
*πολιοῖχος Ar. Eq.* 581 (πολιοῖχος  
*U. S.* 10), πολισσοῦχοι θεοὶ *Aesch.*  
 9.

κυκλόεντ' ἀγορᾶς θρόνον=κυ-  
 ἀγορᾶς θρόνον: cp. *Ant.* 793  
 ὑδρίων ξέναιμον, *Trach.* 993 ὦ

S. I.<sup>a</sup>

Κηναία κρηπὶς βωμῶν. 'Round throne of  
 the marketplace' means simply (I now  
 think) 'throne consisting of the round  
 marketplace.' The sitting statue of  
 Artemis is in the middle of the agora;  
 hence the agora itself is poetically called  
 her throne. The word κύκλος in con-  
 nection with the Athenian agora, of  
 which it perhaps denoted a special part;  
 schol. *Ar. Eq.* 137 ὁ δὲ κύκλος Ἀθήνησιν  
 ἐστὶ καθάπερ μάκελλος, ἐκ τῆς κατασκευῆς  
 (form) τῆς προσηγορίας λαβών. ἔνθα δὴ  
 πιπράσκειται χωρὶς κρεῶν τὰ ἄλλα ὄνια, καὶ  
 ἐξαιρέτως δὲ οἱ ἰχθύες. Cp. *Eur. Or.* 919  
 ὀλιγάκις ἄστὶ κάγορᾶς χραίσων κύκλον, 'the  
 circle of the agora,' i.e. 'its bounds': cp.  
*Thuc.* 3. 74 τὰς οἰκίας τὰς ἐν κύκλῳ τῆς  
 ἀγορᾶς, 'all round' the agora. In *Il.* 18.  
 504, cited by Casaubon on *Theophr.*  
*Char.* 2. 4, ἱερῷ ἐν κύκλῳ refers merely to  
 the γέροντες in council. This is better  
 than (1) 'her round seat in the agora'—  
 κυκλόεντα meaning that the pedestal of the  
 statue was circular; (2) 'her throne in  
 the agora, round which κύκλιοι χοροὶ  
 range themselves.' This last is im-  
 possible.

εὐκλέα, alluding to Artemis Εὐκλεία,  
 the virgin goddess of Fair Fame, wor-  
 shipped esp. by Locrians and Boeotians:  
*Plut. Arist.* 20 βωμὸς γὰρ αὐτῇ καὶ ἀγάλμα  
 παρὰ πᾶσαν ἀγορὰν ἰδρύται, καὶ προθύουσιν  
 αἱ τε γαμοῦμαι καὶ οἱ γαμοῦντες: also at  
 Corinth, *Xen. Hellen.* 4. 4. 2. Pausanias  
 saw a temple of Ἀρτεμὶς Εὐκλεία, with  
 a statue by Scopas, near the Προϋτιδες  
 πύλαι on the N.E. side of Thebes. Near  
 it were statues of Apollo Boedromios and  
 Hermes Agoraios. The latter suggests that  
 the Agora of the Lower Town (which  
 was deserted when Pausanias visited  
 Thebes) may have been near. In men-  
 tioning the ἀγορά, *Soph.* may have been  
 further influenced by the fact that Artemis

4 καὶ Φοῖβον ἑκαβόλον, ἰὼ  
 5 τρισσοὶ ἄλεξιμοροῦ προφάνητέ μοι,  
 6 εἰ ποτε καὶ προτέρας ἄτας ὑπερ ὀρνυμένας πόλει 165  
 7 ἤνυσσας ἐκτοπῖαν φλόγα πῆματος, ἔλθετε καὶ νῦν.

στρ. β. ὦ πόποι, ἀνάριθμα γὰρ φέρω  
 2 πῆματα· νοσεῖ δέ μοι πρόπας στόλος, οὐδ' ἐνι φροντίδος  
 ἔγχος  
 3 ὦ τις ἀλέζεται οὔτε γὰρ ἔκγονα 171  
 4 κλυτὰς χθονος αὖξεται, οὔτε τόκοισιν  
 5 ἡλώων καμάτων ἀνέχουσι γυναῖκες 174  
 6 ἄλλον δ' ἂν ἄλλω προσίδοις ἀπὲρ εὐπτερον ὄρνιν  
 7 κρεῖσσον ἀμאיμακέτου πυρός ὀρμενόν  
 8 ἄκταν πρὸς ἐσπέρου θεοῦ.

ἀντ. β. ὦν πόλις ἀνάριθμος ὀλλυται·  
 2 ἡλέα δὲ γένεθλα πρὸς πέδῳ θαναταφόρα κείται  
 ἀνοικτῶς  
 3 ἐν δ' ἀλόχοι πολιαί τ' ἐπὶ ματέρες  
 4 ἄκταν παρὰ βώμιον ἄλλοθεν ἄλλαι 182

162 ἰὼ ἰὼ L: ἰὼ τ, and Heath.

180 The 1st hand in L seems to have written θαναταφόρῳ (sic), which a later hand altered to θαναταφόρα (or θανατάφορα).

was worshipped as Ἀγοραία: thus in the altis at Olympia there was an Ἀρτεμῖδος Ἀγοραίας βωμός near that of Ζεὺς Ἀγοραῖος (Paus. 5. 15 4).

166 ἄτας ὑπερ, 'on account of ruin' (i.e. 'to avert it'): cp. Ant. 932 κλαύμαθ' ὑπάρξει βραδυτήτος ὑπερ. So Aesch. Theb. 111 ἴδετε παρθένων ἱέσιον λόχον δουλοσύνας ὑπερ, 'to avert slavery.' Cp. 187. ὀρνυμένας πόλει: the dat. (poet.) as after verbs of attacking, e.g. ἐπιτείνει, ἐπιτίθεσθαι. Musgrave's conj. ὑπερορνυμένας πόλει (the compound nowhere occurs) has been adopted by some editors.

168 ἤνυσσας ἐκτοπῖαν, made ἐκτοπῖαν, = ἐξωρίσατε, a rare use of ἄνω like ποιῶν, καθιστάναι, ἀποδεικνύναι: for the ordinary use, cp. 720 ἐκείνων ἤνυσεν | φανέα γενέσθαι, effected that he should become. In Ant. 1178 τοῦπος ὡς ἄρ' ὀρθὸν ἤνυσας, the sense is not 'made right,' but 'brought duly to pass.' Ἐλθετε καὶ νῦν, an echo of προφάνητέ μοι, προτέρας having suggested καὶ νῦν: as in 338 ἄλλ' ἐμέ ψέγεις repeats ὀργὴν ἐμέμψω τὴν ἐμήν.

187 ὦ πόποι is merely a cry like παπαί: Trach. 853 κέχυται νόσος, ὦ πόποι,

οἶον, κ.τ.λ.

170 στόλος, like στρατός (Pind. Pyth. 2. 46, etc.), = λαός. ἐνι = ἐνέσσι, is available. φροντίδος ἔγχος, not, a weapon consisting in a device, but a weapon discovered by human wit, ἔγχος ὧς τις ἀλέζεται being a bold equivalent for μηχανή ἀλεξητηρία.

171 This future has the support of the best mss. in Xen. An. 7. 7. 3 οὐκ ἐπιτρέψομεν...ὡς παλεῖοντες ἀλεξόμεθα: and of grammarians, Bekk. Anecd. p. 415: the aorist ἀλέξει, ἀλέξασθαι also occurs. These forms are prob. not from the stem ἀλεξ (whence present ἀλέξω, cp. ἀέξω, ὀδαξω) but from a stem ἀλκ with unconsciously developed ε, making ἀλεκ (cp. ἀλ-αλεον): see Curtius, Verb., II. 158, Eng. tr. 445. Homer has the fut. ἀλεξήσω, and Her. ἀλεξήσομαι.—Cp. 539.

172 τόκοισιν, by births. Women are released from travail, not by the birth of living children, but either by death before delivery, or by still births. See on 26, and cp. Hes. Op. 244 οὐδὲ γυναῖκες τέκοντων. If τόκοισιν = 'in child-bed' (and so the schol., ἐν τοῖς τόκοις), the

and on Phoebus the far-darter: O shine forth on me, my three-fold help against death! If ever aforetime, in arrest of ruin hurrying on the city, ye drove a fiery pest beyond our borders, come now also!

Woe is me, countless are the sorrows that I bear; a plague is on all our host, and thought can find no weapon for defence. The fruits of the glorious earth grow not; by no birth of children do women surmount the pangs in which they shriek; and life on life mayest thou see sped, like bird on nimble wing, aye, swifter than resistless fire, to the shore of the western god.

By such deaths, past numbering, the city perishes: unpitied, her children lie on the ground, spreading pestilence, with none to mourn: and meanwhile young wives, and grey-haired mothers with them, uplift a wail at the steps of the altars, some here, some there,

for there are traces of an accent over the α). Some of the later mss. (including A) have the dative, others the nomin. **182** ἀκτάν] αἰδαν Hartung, ἀχάν Nauck — παραβωμιον L, with most of the later mss. (including A); some others have παρὰ

meaning would be simply, 'women die in child bed,'—not necessarily 'before child-birth'; but the point here is the blight on the fruits of earth and womb,—not merely the mortality among women.

**175** ἄλλον δ'.. ἄλλω, 'one after another.' The dative here seems to depend mainly on the notion of adding implied by the iteration itself; though it is probable that the neighbourhood of πρὸς in προσίδωι may have been felt as softening the boldness. That προσορᾶν could be used as 'to see in addition' is inconceivable; nor could such use be justified by that of ἐνορᾶν τι as—ορᾶν ἐν τι. And no one, I think, would be disposed to plead lyric license for ἄλλω πρὸς ἰδοις on the strength of ἀκτάν πρὸς ἐσπέρου θεοῦ in 177. Clearly there was a tendency (at least in poetry) to use the dative thus, though the verb of the context generally either (α) helps the sense of 'adding,' or (β) leaves an alternative. Under (α) I should put *Ll.* 235 *τίκτειν ἄταν ἄταις*: *Eur. Helen.* 195 *δάκρυα δάκρυσι μοι φέρων*. Under (β), *Eur. Or.* 1257 *πῆματα πημασιν ἐξευρη. Phoen.* 1496 *φονὴ φόνος* | *Οιδιπόδα δομον ὤλεσε*: where the datives might be instrumental. On the whole, I forbear to recommend ἄλλον δ' ἂν ἄλλα προσίδωι, though easy and tempting; cp. *Thuc.* 2. 4 *ἄλλοι δὲ ἄλλῃ τῇ πόλει σποράδην ἀπώλλυντο*.

**177** ὁρμινον, *por. part.* (*Il.* 11. 571 *δοῦρα... ὁρμυα πρὸςσω*), 'sped,' 'hurried,'

since the life is quickly gone. *κρίσσον... πυρὸς*, because the *πυρφόρος λοιμός* drives all before it.

**178** ἀκτάν πρὸς for πρὸς ἀκτάν, since the attributive *gen. ἐσπέρου θεοῦ* is equiv. to an *adj.* agreeing with ἀκτάν: cp. *O. C.* 84 *ἔδρας* | *πρώτων ἐφ' ὑμῶν, ib.* 126 *ἄλσος ἐς... κορᾶν*: *El.* 14 *τοσόνδ' ἐς ἡβης*: so *Aesch. P. V.* 653, *Theb.* 185: *Eur. Or.* 94. *ἐσπέρου θεοῦ*: as the Homeric *Erebus* is in the region of sunset and gloom (*Od.* 12. 81), and *Hades* is *ἐννυχίων ἀναξ* *O. C.* 1559.

**179** ὦν.. ἀνδριθμος. ὦν, *masc.*, referring to ἄλλον.. ἄλλω,—'to such (deaths) knowing no limit': cp. *ἀνδριθμος θρήνων* *El.* 231, *μηνῶν* | *ἀνδριθμος Αἰ.* 602. An *adj.* formed with a privative, whether from noun or from verb, constantly takes a *gen.* in poetry: see on 190 (*ἄχαλκος*), 885 (*ἄφόβητος*).

**180** γένεθλα (*πόλει*), 'her sons': cp. 1424 *τὰ θνητῶν γένεθλα*, the sons of men. *νηλία*, unpitied; *ἀνολκτως*, without *οἶκτος*, lament, made for them: they receive neither *ταφή* nor *θρήνος*. Cp. *Thuc.* 2. 50 *πολλῶν ἀτάφων γενομένων* (in the plague, 430 B.C.).

**181** ἐν δ', cp. on 27. *ἐπὶ*, *adv.*: *Her.* 7. 65 *τάξα δὲ καλάμνα εἶχον... ἐπὶ δέ, σίθηρον* (*v. 'l. -ος*) *ἦν*. But *ἐπι*=*ἐπεστι*, *Il.* 1. 515.

**182** ἀκτάν παρὰ βώμιον, 'at the steps of the altars': *Aesch. Cho.* 722 *ἀκτὴ χώματος*, the edge of the mound: *Eur.*



- 5 λυγρῶν πόνων ἰκτῆρες ἐπιστενάχουσιν. 185  
 6 παῖαν δὲ λάμπει στονόεσσα τέ γῆρυς ὀμαῦλος.  
 7 ὦν ὑπέρ, ὦ χρυσέα θύγατερ Διός,  
 8 εὐώπα πέμψον ἀλκάν.

- στρ. γ. Ἀρεά τε τὸν μαλερόν, ὃς νῦν ἄχαλκος ἀσπίδων  
 2 φλέγει με περιβάτος ἀντιάζων. 191  
 3 παλίσσυντον δραμημα νωτίσαι πάτρας  
 4 ἐπουρον εἴτ' ἐς μέγαν  
 5 θάλαμον Ἀμφιτρίτας 195  
 6 εἴτ' ἐς τὸν ἀποξενὸν ὄρμον  
 7 Θρήκιον κλυδωνά  
 8 \*τελείν γάρ, εἰ τι νῦξ ἀφῆ.

βώμιον.—ἄλλαι mss.: ἄλλαν Dindorf. 185 ἐπιστενάχουσι L: ἐπιστενάχουσι r.  
 191 περιβάτος] περιβάτον Dindorf, placing a comma after it, and reading ἀντιάζω  
 with Hermann. 194 ἐπουρον, the true reading, was written by the 1st hand in L,  
 but altered by a later hand into ἀπουρον, over which is the gloss μακράν (the prep.,

*Herc. F.* 984 ἀμφὶ βώμιαν | ἐπτήξε κρηπίδ',  
 at the base of the altar. ἄλλοθεν ἄλλαι  
 (with ἐπιστενάχουσι), because the sounds  
 are heard from various quarters.

185 ἰκτῆρες with λυγρῶν πόνων, en-  
 treating on account of (for release from)  
 their woes, causal gen.: cp. ἀλγεῖν τύχης,  
*Aesch. Ag.* 571.

186 λάμπει: 473 ἐλαμψε ... φάμα:  
*Aesch. Theb.* 104 κτύπον δέδορκα. ὀμα-  
 λος, i.e. heard at the same time, though  
 not σύμφωνος with it.

188 ε. ὦν ὑπέρ: see on 165.—εὐώπα  
 ἀλκάν: cp. ἀγανη σάλουος' ἐλπίς, *Aesch.*  
*Ag.* 101 (where Weil προφανείσ'), Ἰλαρόν  
 φέγγος *Ar. Ran.* 455.

190 Ἀρεά τε κ.τ.λ. The acc. and  
 infin. Ἀρεά νωτίσαι depend on δός or  
 the like, suggested by the preceding  
 words. Cp. *Il.* 7. 179 Ζεὺ πάτερ, ἢ Δίαντα  
 λαχεῖν ἢ Τυδέος υἱόν (grant that). *Aesch.*  
*Theb.* 253 θεοὶ πολίται, μὴ με δουλείας  
 τυχεῖν. μαλερόν, raging: cp. μαλεροῦ πυ-  
 ρός *Il.* 9. 242: μαλερῶν.. λεόντων *Aesch.*  
*Ag.* 141. Ares is for Soph. not merely the  
 war-god, but generally βροτολαγός, the  
 Destroyer: cp. *Ai.* 706. Here he is iden-  
 tified with the fiery plague. ἄχαλκος  
 ἀσπίδων (cp. *El.* 36 ἀσκευον ἀσπίδων:  
*Eur. Phoen.* 324 ἀπεπλος φαρέων): Ares  
 comes not, indeed, as the god of war  
 (ὁ χαλκοβοας Ἄρης, *O. C.* 1046), yet  
 shrieks of the dying surround him with  
 a cry (βοή) as of battle.

191 περιβάτος could not mean 'cry-  
 ing loudly': the prose use ('famous'  
 or 'notorious,' *Thuc.* 6. 31) confirms the  
 pass. sense here. ἀντιάζων, attacking:  
*Her.* 4. 80 ἡντιασάν μιν (acc.) οἱ Θρηαῖς.  
*Aesch.* has the word once only, as—'to  
 meet' (not in a hostile sense), *Ag.* 1557  
 πατέρ' ἀντιάσασα: *Eur.* always as—'to  
 entreat'; and so *Soph. El.* 1009 Dindorf  
 reads φλέγει με περιβάτον (the  
 accus. on his own conject.), ἀντιάζω (sug-  
 gested by Herm.), 'I pray that' etc.  
 But the received text gives a more vivid  
 picture.

192 νωτίσαι, to turn the back in flight  
 (*Eur. Andr.* 1141 πρὸς φυγὴν ἐνώτισαν),  
 a poet. word used by *Aesch.* with acc.  
 ποντον, to skim (*Ag.* 286), by *Eur. Ph.*  
 651 (Dionysus) κισσὸς ὃν ἐνώτισεν as  
 = 'to cover the back of.' δραμημα, cog-  
 nate acc.: πάτρας, gen. after verb of  
 parting from: see on βαθρων, 147.

194 ἐπουρον = ἐπουριζόμενον (ironical).  
 Lidd. and Scott s. v. refer to Clemens  
 Alexandr. *Paed.* 130 τῷ τῆς ἀληθείας  
 πνευματι ἐπουρος ἀρθεῖς, 'lifted on a pres-  
 pering gale by the spirit of Truth.' So  
*Trach.* 815 οὖρος ὀφθαλμῶν ἐμῶν | αὐτῇ  
 γένοιτ' ἀπῶθεν ἐρπούση καλῶς: *id.* 467  
 ἀλλὰ ταῦτα μὲν ρείτω κατ' οὖρον. *Actus*  
 in *Trach.* 954 ἐπουρος ἐστιώτις αἶθρα (schol.  
 ἀνεμος οὐριος ἐπὶ τῆς οὐκίας), 'wafting.'  
 The v. l. ἀπουρον would go with πάτρας,  
 'away from the borders of my country'—



entreating for their weary woes. The prayer to the Healer rings clear, and, blent therewith, the voice of lamentation: for these things, golden daughter of Zeus, send us the bright face of comfort.

And grant that the fierce god of death, who now with no brazen shields, yet amid cries as of battle, wraps me in the flame of his onset, may turn his back in speedy flight from our land, borne by a fair wind to the great deep of Amphitritè, or to those waters in which none find haven, even to the Thracian wave; for if night leave aught undone,

meaning that πάτρας ἄπουρον = 'far from our country'. The schol. knew both readings. The wrong one, ἄπουρον, prevailed in the later MSS. 196 ὄρμον] ὄρμιον Doderlein. 198 τέλει MSS. (τέλη in Bodl. Barocc. 66, 15th cent., is doubtless a

from Ionic οἶρος = ὄρος, like ὄμιρος (Her. 1. 57), πρόσουρος (Phil. 691), ξύνουρος (Aesch. Ag. 495), τηλουρός. Pollux 6. 198 gives ἔξορος, ἐξόριος, but we nowhere find an Ionic ἄπουρος: while for Attic writers ἄφορος (from ὄρος) would have been awkward, since ἄφορος 'sterile' was in use.

μέγαν | θάλαμον Ἀμφιτρίτας, the Atlantic. θάλαμοι Ἀμφιτρίτης alone would be merely 'the sea' (Od. 3. 91 ἐν πελάγει μετὰ κύμασιν Ἀμφιτρίτης), but μέγαν helps to localise it, since the Atlantic (ἡ ἔξω στηλίων θάλασσα ἡ Ἀτλαντὶς καλεομένη, Her. 2. 202) was esp. ἡ μεγάλη θάλασσα. Thus Polyb. 3. 37 calls the Mediterranean τὴν καθ' ἡμᾶς, — the Atlantic, τὴν ἔξω καὶ μεγάλην προσαγορευομένην. In Plat. Phaedo 109 B the limits of the known habitable world are described by the phrase, τοὺς μέχρι τῶν Ἡρακλείων στηλίων ἀπὸ Φάσιδος (which flows into the Euxine on the E.), Eur. Hēr. 3 ὅσοι τε πόντου (the Euxine) τερμόνων τ' Ἀτλαντικῶν ναίωντων εἰσω: Her. 2. 234 ὥστ' Ἀτλαντικῶν πέρα | φεύγειν ὄρων ἄν.

196 ἀπόξενον. Aesch. has the word as 'estranged from' (γῆς, Ag. 1282), cp. ἀποξενούσθαι. Here it means 'away from strangers,' in the sense of 'keeping them at a distance.' Such compounds are usu. passive in sense: cp. ἀποδειπνός (Hesych., = ἀδειπνός), ἀπόθεος, ἀπόμισθος, ἀπόσιτος, ἀπότιμος (215), ἀποχρήματος. — ἀπόξενος ὄρμος, the Euxine: an oxy-moron, = ὄρμος ἄνορμος, as in Phil. 217 ναὸς ἄξενος ὄρμος. Strabo 7. 298 ἄπλουν γὰρ εἶναι τότε τὴν θάλατταν ταύτην καὶ καλεῖσθαι Ἀξενον διὰ τὸ δυσχεῖμερον καὶ τὴν ἀγριότητα τῶν περιουκούν-

των ἐθνῶν καὶ μάλιστα τῶν Σκυθικῶν, ξεροθυτούντων, κ.τ.λ. The epithet Θρήκιον here suggests the savage folk to whom Ares is ἀγχιπτόλις on the W. coast of the Euxine (Ant. 969). Ovid Trist. 4. 4. 55 *Frigida me cohibent Euxinè litora Ponti: Dictus ab antiquis Aeneas ille fuit.*

198 τελεῖν γὰρ.. ἔρχεται. Reading τελεῖν, as Herm. suggested, instead of τέλει, I construe thus: — εἰ τι νύξ ἀφῆ, ἡμαρ ἐπέρχεται τελεῖν τοῦτο, 'If night omit anything (in the work of destruction), day comes after it to accomplish this.' τελεῖν is the infin. expressing purpose, as often after a verb of going or sending, where the fut. participle might have been used: cp. Her. 7. 208 ἔπεμπε...κατάσκοπον ἱππέα, ἰδέσθαι [= ὀψόμενον] ὁκοῦσι τέ εἰσι, κ.τ.λ.: Thuc. 6. 50 δέκα δὲ τῶν νεῶν προῤπεψαν εἰς τὸν μέγαν λιμένα πλεῦσαι τε καὶ κατασκέψασθαι...καὶ κηρύξαι. Here the pres. inf. is right, because the act is not single but repeated. Observe how strongly τελεῖν is supported by the position of the word ('To accomplish, — if night omit aught, — day follows'). No version of τέλει explains this. The most tolerable is: — *In fulness* — if night omit aught — day attacks (ἐπέρχεται) this': but I do not think that such a rendering can stand. See Appendix. — εἰ...ἀφῆ. Cp. 874 εἰ ὑπερπλησθῆ (lyric): O. C. 1443 εἰ στερηθῶ (dialogue): Ant. 710 καὶ τι δ' (do.). In using εἰ with subjunct., the Attic poets were influenced by the epic usage, on which see Monro, *Homeric Grammar* § 292. The instances in classical prose are usu. doubtful, but in Thuc. 6. 21 εἰ ἐυστώσω has good authority.

9 τοῦτ' ἐπ' ἡμᾶρ ἔρχεται·

10 τὸν, ὦ < τᾶν > πυρφόρων

200

11 ἀστραπᾶν κρατὴ νέμων,

12 ὦ Ζεῦ πάτερ, ὑπὸ σῶ φθίσσον κεραυνῶ.

ἀντ. γ'. Λύκει' ἀναξ, τὰ τε σὰ χρυσοστρόφων ἀπ' ἀγκυλᾶν

2 βέλεα θέλοισ' ἂν ἀδαματ' ἐνδατεῖσθαι

205

3 ἀρωγὰ προσταθέντα, τὰς τε πυρφόρους

4 Ἀρτέμιδος αἰγλας, ξὺν αἰς

5 Λύκι' ὄρεά διάσσει·

6 τὸν χρυσομίτραν τε κικλήσκω,

7 τὰσδ' ἐπώνυμον γᾶς,

210

8 οἰνώπα Βάκχον εὖιον,

9 Μαινάδων ὁμόστολον

10 πελασθῆναι φλέγοντ'

mere slip). See note. 200 τὸν ὦ πυρφόρων MSS. A long syllable is wanting (= v. 213 πελασθῆναι φλέγοντ'). Hermann inserts τᾶν after ὦ: Wolff οὖν after τὸν. Lachmann proposed τόν, ὦ Ζεῦ (omitting Ζεῦ in v. 202). In L a late hand has written ο over ω in πυρφόρων, and A has ει written over η in κρατῇ. These are traces of the reading

199 ἐπ' ἔρχεται: for the adverbial ἐπὶ separated from ἔρχεται, cp. *O. C.* 1777 μηδ' ἐπὶ πλείω θρήνον ἐγείρετε. This is 'imesis' in the larger sense: imesis proper is when the prep. is essential to the sense of the verb. *Il.* 8. 108 οὐκ ποτ' ἀπ' Αἰνείαν ἐλόμην = οὐκ ἀφελόμην Αἰνείαν: cp. Monro *H. G.* § 176.

200 τόν = δν, sc. Ἄρεα (190). Cp. 1379 n.

203 Λύκει, Apollo, properly the god of light (λυκ), whose image, like that of Artemis, was sometimes placed before houses (*El.* 637 Φοῖβε προστατήριε, Aesch. *Theb.* 449 προστατήριος | Ἀρτέμιδος), so that the face should catch the first rays of the morning sun (δαίμονες ἀντήλια *Agam.* 519): then, through Λύκειος being explained as λυκοκτόνος (*Soph. El.* 7), Apollo the *Destroyer* of foes: Aesch. *Theb.* 145 Λύκει' ἀναξ, Λύκειος γενού, στρατῶ δαίτω. Cp. below, 919.

204 ἀγκυλᾶν. ἀγκύλη, a cord brought round on itself, a noose or loop, here - the *veupá* of the bent bow. ἀγκύλων, the reading of L and A, was taken by Eustath. 33. 3 of the *δωμ* (ἀγκυλα τόξα).

208 ἐνδατεῖσθαι, pass., to be distributed, i.e. *showered abroad* on the hostile forces. The order of words, and the omission of σέ, are against making ἐνδατ.

midd., though elsewhere the pass. occurs only in δέδασμαι: Appian, however, has γῆς διαδοιμένης i. i. It is possible that Soph. may have had in mind *Il.* 18. 163 ἐν πεδίῳ, ὅθι περ Τρῶες καὶ Ἀχαιοὶ ἐν μέσῳ ἀμφοτέρω μένοι Ἄρης δατέονται, 'share the rage of war,' give and take blows. Others understand, 'I would *celebrate*,' a sense of ἐνδατεῖσθαι derived from that of *distributing words* (λογους διενδιστήρας ἐνδατούμενοι, Eur. *Herc. F.* 218). The bad sense occurs in *Trach.* 791 τὸ δυσπάρεινον λέκτρον ἐνδατούμενος: the good, only in Aesch. fr. 340 ὁ δ' ἐνδατεῖται τὰς εἰς εὐπαιδίας, 'celebrates his happy race of children.'

206 προσταθέντα from προίστημι, not προστείνω. Cp. *Al.* 803 πρόστην' ἀναγκαίας τύχης. *El.* 637 Φοῖβε προστατήριε. *O. T.* 881 θεὸν οὐ λήξω προστάταν ἰσχυόν. For 1st aor. pass. part., cp. κατασταθείς *Lys. or.* 24. 9, συσταθείς *Plato Legg.* 685 c. The conject. προσταλέντα (as = 'launched') is improbable (1) because it would mean rather 'having set out on a journey'; cp. *O. C.* 20: (2) on account of the metaphor in ἀρωγὰ. προσταθέντα from προστείνω (a verb which does not occur) would scarcely mean 'directed against the enemy,' but rather 'strained against the bow-string,' προσταχθέντα, found in one

day follows to accomplish this. O thou who wieldest the powers of the fire-fraught lightning, O Zeus our father, slay him beneath thy thunder-bolt.

Lycean King, fain were I that thy shafts also, from thy bent bow's string of woven gold, should go abroad in their might, our champions in the face of the foe; yea, and the flashing fires of Artemis wherewith she glances through the Lycian hills. And I call him whose locks are bound with gold, who is named with the name of this land, ruddy Bacchus to whom Bacchants cry, the comrade of the Maenads, to draw near with the blaze

3rd anti-strophe.

(found in E) ὦ πυρφόρον | ἀστράπην κράτει νέμων. 206 ἀδάμαστ' MSS.: ἀδάματ' Erfurdt. 209 προσταθέντα L, with gloss προιστάμενα. Dindorf's conjecture, προσταθέντα, stands in at least one late MS. (B, 15th cent.), but the rest agree with L.

MS., would make ἀρωγὰ prosaic, while προσταθέντα—if not strictly suitable—is at least poetical: the difference is like that between speaking of 'auxiliary forces' and of 'champions.'

207 Ἀρτέμιδος αἴγλας, the torches with which Artemis was represented,—holding one in each hand (Ar. Ran. 1362 διπύρους ἀνέχουσα λαμπάδας, Trach. 214 Ἀρτεμὶς ἀμφίπυρον),—in her character of Διὰ λυκῆ, σελασφόρος, φωσφόρος, ἀνθή-λιος,—names marking her connection with Selene; cp. Aesch. fr. 164 ἀστερω-πὸν ὄμμα Λητώας κόρης.

208 Δύκι ὄρια διόσσα as ἐλαφη-βόλος, ἀγροτέρα, huntress: Od. 6. 102 αἴη δ' Ἀρτεμὶς εἰσι κατ' οὐρεσσι λοχέαιρα, | ...τερπομένη κάπροισι καὶ ὠκείῃσι ἐλάφοι-σιν· τῇ δέ θ' ἄμα νύμφαι. Δύκία: the Lycian hills are named here in order to associate Artemis more closely with her brother under his like-sounding name of Δύκειος. At Troezen there was even a temple of Ἀρτεμὶς Δυκεία: Paus. says (2. 31. 4) that he could not learn why she was so called (ἐπὶ δὲ τὴν ἐπικλήσιν οὐδὲν εἶχον τυθέσθαι παρὰ τῶν ἐξηγητῶν), and suggests that this may have been her title among the Amazons—a guess which touches the true point, viz. that the Δυκεία was a feminine counterpart of the Δυκεῖος.

209 τὸν χρυσομήτραν. μήτρα, a snood: Eur. Bacch. 831 ΔΙ. κόμην μὲν ἐπὶ σφῶν κρατὶ ταναῶν ἔκτενῶ. ΠΕΝΘΕΥΣ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι; ΔΙ. πέπλοι ποδῆρεις ἐπὶ κάρρ' ἔσται μήτρα.

210 τὰς δ' ἐπώνυμον γᾶς. As he is Βάκχος, so is Thebes called Βακχεία (Trach. 510), while he, on the other hand, was Καδμείας νόμφας ἀγαλμα (1115). The

mutual relation of the names is intended here by ἐπώνυμον. The word usually means called after (τινός). But ἀρχὼν ἐπώνυμος, ἥρωες ἐπώνυμοι were those who gave names to the year, the tribes: and so Soph. Ai. 574 (σάκος) ἐπώνυμον, the shield which gave its name to Eurysaces. Cp. Eur. Ion 1555 where Athena says, ἐπώνυμος δὲ σῆς ἀφικόμην χθονός, giving my name to thy land.

211 οἰνώπα...εἰον, 'ruddy'—'to whom Bacchants cry εἰοῖ.' Note how in this passionate ode all bright colours (χρυσέας, εὐώπα, χρυσοστροφῶν, αἴγλας, χρυσομήτραν, οἰνώπα, ἀγλαῶπι), and glad sounds (ἰθιέ Παιάν, εἰον), are contrasted with the baleful fires of pestilence and the shrieks of the dying.

212 Μαινάδων ὁμόστολον = στελλόμενον ἄμα ταῖς Μαινάσιν, setting forth, roaming with the Maenads: Apoll. Rhod. 2. 802 ὁμόστολος ὑμῖν ἔπεσθαι. The nymphs attendant on Dionysus, who nursed the infant god in Nysa, and afterwards escorted him in his wanderings, are called Μαινάδες, Θινάδες, Βάκχαι. Il. 6. 132 μαινομένοις Διωνύσοιο τιθήνας | σεύε κατ' ἡγάθεον Νυσήιον· αἱ δ' ἄμα πᾶσαι | θύσθλα (i.e. thyrsi and torches) χαμαὶ κατέχευαν. Aesch. fr. 397 πᾶτερ θεῖνε, Μαινάδων λευκτῆριε, who bringest the Maenads under thy spell. Il. 21. 460 μεγάρῳ διέσσυτο, μαινάδι ἴση, | παλλομένη κραδίη. Catullus 63. 23 carmina Maenades vi iaciunt hederigeras: as Pind. fr. 214 βίψαύχονι σὺν κλόνῳ. Lucian may have had our passage in mind, when he mentions the μήτρα and the Maenads together: Dial. D. 18 θῆλυς οὕτω, ...μήτρα μὲν ἀναδεδεμένης τὴν κόμην, τὰ πολλὰ δὲ μαινομένης ταῖς γυναῖξι συνών.



✓ 11 ἀγλαῶπι <σύμμαχον>

✓ 12 πεύκα πὶ τὸν ἀπότιμον ἐν θεοῖς θεόν.

215

ΟΙ. αἰτεῖς· ἃ δ' αἰτεῖς, τὰμ' εἰάν θέλῃς ἔπη

κλύων δέχεσθαι τῇ νόσῳ θ' ὑπηρετεῖν,

ἀλκὴν λάβοις ἂν κἀνακούφισιν κακῶν·

ἀγὼ ξένος μὲν τοῦ λόγου τοῦδ' ἐξερῶ,

ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἂν μακρὰν

220

ἰχνεύον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.

νῦν δ', ὕστερος γὰρ ἄστος εἰς ἀστούς τελῶ,

ὑμῖν προφωνῶ πᾶσι Καδμείοις τάδε·

ὅστις ποθ' ὑμῶν Λαῖον τὸν Λαβδάκου

κάτοιδεν ἀνδρὸς ἐκ τίνος διώλετο,

225

214 ἀγλαῶπι πεύκα MSS.

The metrical defect (cp. v. 201) is supplied by Wolff

214 ἀγλαῶπι. A cretic has been lost. G. Wolff's σύμμαχον is simple and appropriate. Arndt's conjecture, δαῖτα ('destroying, consuming,' prob. from rt. δαῖ, to kindle, Curt. *Etym.* § 258), is supported by the possibility of a corruption ΔΑΙΔΑΙ having been rejected as a gloss on πεύκα. Cp. *Il.* 9. 347 δῆϊον πυρ, Aesch. *Thes.* 222 πυρὶ δαῖτα. But in connection with the 'blithe torch' of Dionysus such an epithet is unsuitable.

215 τὸν ἀπότιμον. See on ἀπόξενον 196. Ares is 'without honour' among the gentler gods: cp. *Il.* 5. 31 (Apollo speaks), "Ἄρει, Ἄρει βροτολογέ, μαιφόνε, τειχεσιπλήτα; and *ib.* 890 where Zeus says to Ares, ἔχθιστός τέ μοι ἔσσι θεῶν, κ.τ.λ. So the Erinyes are στυγὴ θεῶν (*Eum.* 644); and the house of Hades is hateful even to the gods (*Il.* 20. 65). —θεόν, one syll., by synizesis: cp. 1519.

216—462 First ἐπεισόδιον. Oedipus re-enters from the palace. He solemnly denounces a curse on the unknown murderer of Laius. The prophet Teiresias declares that the murderer is Oedipus.

216 αἰτεῖς: Oedipus had entered in time to hear the closing strains of that prayer for aid against the pestilence which the Chorus had been addressing to the gods. ἃ δ' αἰτεῖς. The place of λάβοις is against taking ἀλκὴν κἀνακούφισιν κακῶν as in apposition with ἃ: rather the construction changes, and ἃ is left as an accus. of general reference.

217 κλύων not strictly = πειθαρχῶν, 'obediently' (in which sense κλύειν takes gen., τῶν ἐν τέλει, *As.* 1352), but simply,

'on hearing them': δέχεσθαι, as *Phil.* 1321 κοῦτε σύμβουλον δέχει. τὰμ' emphatic by place: 'you pray (to the gods): hear me and (with their help) you shall have your wish.' τῇ νόσῳ ὑπηρετεῖν, = θεραπεύειν τὴν νόσον, to do that which the disease requires (for its cure), like ὑπηρετοίην τῷ παρόντι δαίμονι *El.* 1306. In *Eur.* *fr.* 84, 7 οὐδ' αἶ πένεσθαι καξυπηρετεῖν τύχαις | οἶός τε, Nauck now gives with Athenaeus 413 C καὶ ξυνηγεμείν. Acc. to the commoner use of the word, the phrase would mean to humiliate the disease, i.e. obey morbid impulses: cp. *Lysias In Erastosth.* § 23 τῇ ἑαυτοῦ παρανομίᾳ προθύμως ἐξυπηρετῶν, eagerly indulging the excess of his own lawlessness.

218 ἀλκὴν, as well as ἀνακούφισιν, with κακῶν: Hes. *Op.* 199 κακοῦ δ' οὐκ ἔσσεται ἀλκή: *Eur. Med.* 1312 ἔρῳμα πολεμίας χερσὶς: below 1200 θανάτων.. πυργαί.

219—223 ἀγὼ ξένος μὲν...τάδε. Oedipus has just learned from Creon that Laius was believed to have been murdered by robbers on his way to Delphi, but that, owing to the troubles caused by the Sphinx, no effective search had been made at the time (114—131). He has at once resolved to take up the matter—both because Apollo enjoins it, and as a duty to the Theban throne (255). But the murder occurred before he had come to Thebes. He must therefore appeal for some clue—σύμβολον—to those who were at Thebes when the rumour was fresh.



the torch, our ally against the god unhonoured among

Thou prayest: and in answer to thy prayer,—if thou  
 e a loyal welcome to my words and minister to thine  
 ease,—thou mayest hope to find succour and relief from  
 These words will I speak publicly, as one who has been  
 ger to this report, a stranger to the deed; for I should not  
 on the track, if I were tracing it alone, without a clue.

it is,—since it was only after the time of the deed  
 was numbered a Theban among Thebans,—to you, the  
 ins all, I do thus proclaim.

Whoever of you knows by whom Laius son of Labdacus  
 was slain,

αχον. 221 αὐτὸ L: αὐτοὶ τ (including A).

ος, 'a stranger' to the affair, is  
 ith the notion, 'unconnected  
 es': and this is brought out by  
 122. For other explanations of  
 ε, see Appendix.

τοῦ πραχθέντος, the murder.  
 It was done at the time by way of  
 or (α) τὸ πραχθέν, as opp. to δ  
 st mean the ἔργον to which the  
 elated: (δ) Oed. has lately ex-  
 s surprise that nothing effective  
 (128), and could not, therefore,  
 such emphasis to τὸ πραχθέν in

οὐ γὰρ ἂν μακρὰν ἔχενον. In  
 of the Moods and Tenses of the  
 § (1889), § 511, Prof. Goodwin  
 this passage. His view agrees  
 given in my second ed., so far  
 is two points, viz.: (1) that the  
 asis is not contained in μὴ οὐκ  
 (2) that μὴ οὐκ ἔχων is still neces-  
 sitional. But his analysis of the  
 mpler, it is as follows.

Chief protasis is contained in the  
 ες, 'unaided,' which is equiva-  
 μόνος ἔχενον, *if I were at-*  
*to trace it alone.* [I had said  
 'implies the protasis'; but had  
 protasis itself to be, εἰ μὴ ἐξέ-  
 lied from ἐξερῶ: *if I had not*  
*re,—appealing to you for help.]*  
 οὐκ ἔχων is equivalent to εἰ μὴ  
 ow, the difficulty here seemed  
 εἰ μὴ εἶχον would imply, 'but  
 clue': whereas, in fact, he has  
 met this by suggesting that  
 ἔχων expresses the fact (of his  
 clue), not simply as a fact, but  
 tion,—'in a case where I had no

clue'; being equivalent, not to εἰ μὴ εἶχον,  
 but rather to ὅτε μὴ εἶχον.] Goodwin's  
 answer is that the conditional sentence,  
 written in full, would stand thus,—(1) and  
 (2) denoting respectively the chief prota-  
 sis, and the subordinate protasis: (1) εἰ  
 μόνος ἔχενον, οὐκ ἂν μακρὰν ἔχενον, (2)  
 εἰ μὴ εἶχον τι σύμβολον. Now (1) is an  
 unreal supposition (he is *not* tracking  
 alone); and that makes the whole suppo-  
 sition unreal. εἰ μὴ εἶχον is here a part  
 of that unreal supposition; and therefore  
 it can have that form, although, as a fact,  
 he has no clue. (Suppose it to be said of  
 a man too old for work: 'If he were young,  
 he would not be doing well, if he did not  
 work': εἰ νέος ἦν, οὐκ ἂν εὖ ἐποίει, εἰ μὴ  
 ἐπόηεν. The chief protasis, εἰ νέος ἦν, being  
 unreal, makes all the rest unreal. The  
 fact is, οὐ ποιεῖ: and εἰ μὴ ἐπόηεν does not  
 imply, ποιεῖ. Compressed, this would be,  
 οὐκ ἂν εὖ ἐποίει νέος ὢν, μὴ οὐ πονῶν.)

αὐτός, unaided: cp. *Il.* 13. 729 ἀλλ'  
 οὐτως ἅμα πάντα θυήσεται αὐτὸς ἐλίσθαι.

222 νῦν δ', 'but as it is': i.e., 'since  
 it would be vain to attempt the search  
 alone—since I came to Thebes only after  
 the event.' ὕστερος, sc. τοῦ πραχθέντος:  
 for the adj. instead of an adv., cp. *At.*  
 217 ὕκτερος...ἀπελωβήθη: *Il.* 1. 424 χθι-  
 ζὸς ἔβη: *Xen. An.* 1. 4. 12 τοῖς προτέροις  
 (=πρότερον) μετὰ Κόρου ἀναβῆσαι. εἰς  
 δότους τελῶ, *inter cives censor*: a  
 metaphor from being rated (for taxation)  
 in a certain class: *Her.* 6. 108 εἰς Βοιω-  
 τοὺς τελῶν: *Eur. Bacch.* 822 εἰς γυναῖκας  
 ἐξ ἀνδρῶν τελῶ. δότος εἰς δότους, like  
*At.* 267 κοινὸς ἐν κοινῶσι: *ib.* 467 ξυμπε-  
 σὼν μόνος μόνους: *Ph.* 135 ἐν ξένῳ ξένον:  
*ib.* 633 ἴσοι ὢν ἴσοις ἀνὴρ.

- τοῦτον κελεύω πάντα σημαίνειν ἐμοί.  
 · κεί μὲν φοβεῖται, τοῦπικλήμ' \*ὑπεξελεῖν  
 · \*αὐτὸν καθ' αὐτοῦ· πείσεται γὰρ ἄλλο μὲν  
 · ἀστεργές οὐδέν, γῆς δ' ἄπεισιν ἀβλαβής.  
 · εἰ δ' αὖ τις ἄλλον οἶδεν ἐξ ἄλλης χθονός 230  
 · τὸν αὐτόχειρα, μὴ σιωπάτω· τὸ γὰρ  
 · κέρδος τέλω' γῶ χῆ χάρις προσκείσεται.  
 · εἰ δ' αὖ σιωπήσεσθε, καί τις ἢ φίλου  
 · δείσας ἀπώσσει τοῦπος ἢ χαύτου τόδε,  
 · ἄκ τῶνδε δράσω, ταῦτα χρὴ κλύειν ἐμοῦ. 235  
 · τὸν ἄνδρ' ἀπαυδῶ τοῦτον, ὅστις ἐστί, γῆς  
 · τῆσδ', ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω,  
 · μῆτ' ἐσδέχεσθαι μῆτε προσφωνεῖν τινα,  
 · μῆτ' ἐν θεῶν εὐχαῖσι μῆτε θύμασιν  
 · κοινὸν ποιεῖσθαι, μῆτε χέρνιβος νέμειν. 240

**227 ε.** ὑπεξελεῖν | αὐτὸς mss. I read ὑπεξελεῖν (already proposed by K. Halm and Blaydes) αὐτόν. **229** ἀσφαλής L, with γρ. ἀβλαβής in margin. Most of the later mss. (including A) have ἀβλαβής, which is the reading of the Aldine, Brunck, Hermann, Elmsley, Linwood, Wunder, Blaydes, Kennedy; while among the editors who prefer ἀσφαλής are Schneidewin, Nauck, Dindorf (with the admission, 'hic tamen apte s

**227 ε.** κεί μὲν φοβεῖται τοῦπικλήμ' ὑπεξελεῖν | αὐτὸς καθ' αὐτοῦ is the reading of all the mss.: for the ὑπεξελεῖν of the first hand in one Milan ms. of the early 14th cent. (Ambros. L 39 sup., Campbell's M<sup>2</sup>) is a mere slip. I read ὑπεξελεῖν | αὐτόν καθ' αὐτοῦ, the change of αὐτόν and αὐτός having necessarily followed that of ὑπεξελεῖν into ὑπεξελεῖν due to an interpretation which took the latter with φοβεῖται. Cp. Thuc. 4. 83 (Arrhibaeus, the enemy of Perdiccas, makes overtures to Brasidas, and the Chalcidians exhort Brasidas to listen): ἐδιδασκον αὐτὸν μὴ ὑπεξελεῖν τῷ Περδίκκῃ τὰ δεινὰ, 'they impressed upon him that he must not remove the dangers from the path of Perdiccas'—by repulsing the rival power of Arrhibaeus. ὑπεξελεῖν τὰ δεινὰ—to take them away (ἐκ) from under (ὑπὸ) the feet, from the path immediately before him: τῷ Περδίκκῃ being a dat. commodi. Similarly Her. 7. 8 τοῦτων...ὑπεξαρημένων, 'when these have been taken out of the way.' So here: κεί μὲν φοβεῖται, and if he is afraid (as knowing himself to be the culprit), then I bid him (κελεύω continued from 226) ὑπεξελεῖν τὸ ἐπικλήμα, to take the peril of the charge out of his path, αὐτόν

καθ' αὐτοῦ (σημαίνοντα) by speaking against himself. If the culprit is denounced by another person, he will be liable to the extreme penalty. If he denounces himself, he will merely be banished. By denouncing himself, he forestalls the danger of being denounced by another. For other explanations, see Appendix.

**229** ἀβλαβής, the reading of A and most mss., 'without damage,' ἀζήμιος, is far more suitable than ἀσφαλής to this context: and Soph. has the word as a cletic in *El.* 680 γῶσαν ἀβλαβεῖ βίῃ. Although in L ἀσφαλής appears as the older reading, so common a word was very likely to be intruded; while it would be difficult to explain how the comparatively rare ἀβλαβής could have supplanted it. A metrical doubt may have first brought ἀσφαλής in. Dindorf, reading ἀσφαλής, recognises the superior fitness of ἀβλαβής here, and thinks that it may be the true reading, even though its appearance in the margin of L was due to conjecture.

**230** ἄλλον.. ἐξ ἄλλης χθονός, 'another [i.e. other than one of yourselves, the Thebans] from a strange land': an alien, whether resident at Thebes, or not: cp.

him to declare all to me. And if he is afraid, I tell  
 to remove the danger of the charge from his path by  
 icing himself; for he shall suffer nothing else unlovely,  
 ly leave the land, unhurt. Or if any one knows an alien,  
 nother land, as the assassin, let him not keep silence; for  
 ay his guerdon, and my thanks shall rest with him besides.  
 ; if ye keep silence—if any one, through fear, shall seek  
 en friend or self from my behest—hear ye what I then  
 lo. I charge you that no one of this land, whereof  
 the empire and the throne, give shelter or speak word  
 that murderer, whosoever he be—make him partner  
 prayer or sacrifice, or serve him with the lustral rite;

βλαβή], Wecklein, Wo ff, Tournier, Campbell, White. 230 ἐξ ἄλλης  
 'or ἐξ, Vauvilliers conj. ἢ ἕ: Seyffert, ἐξ ἀπῆς: but see note. 239 μήτε  
 μηδὲ θύμασιν Elmsley. 240 χερύβος was written by the 1st hand in  
 occurs in at least one later Ms., L<sup>2</sup>, cod. Laur. 31. 10), but was changed by

ἔστω ἐνθάδε, ἡ ξένος λόγῳ μέτ-  
 The cases contemplated in the  
 lion (223—235) are (1) a Theban  
 ing another Theban, (2) a Theban  
 ing himself, (3) a Theban de-  
 an alien.

κέρδος, the (expected) gain, τὰ  
*Trach.* 191 ὅπως, πρὸς σοῦ τι  
 καὶ κέρμεν χάριν.

προσκέσεται, will be stored up  
 Eur. *Alc.* 1039 ἄλγος ἄλγος  
 πόν. αἰδέσθαι χάριν κείται is  
 of χάριν τιθεῖναι or κατατίθεσθαι  
 αἰετα τινί, —a metaphor from ac-  
 company: τὰ χροῖατα κεισθῶ  
 πον αὖ τῶν δοκῶ [*Plat.*] *Ephes.*

φίλον, αὐτοῦ, with ἀπείσται only  
 23 προσάσσει κακὰ ἔργα. δέ-  
 25 = δούρας (τὸν φίλον) like κτ-  
 ῶν, would be too harsh, and  
 against it. τοῖσιν, τόδε, this  
 to give up the guilty.

240 ἐπαινώ μιν, because the  
 les are negative). I command,  
 γῆς τῆσδε that no one belong-  
 is land, μήτ' ἐνδέχεσθαι μήτε  
 ἐν shall either entertain or  
 ἐν ἀνδρα τοῖτον, δοῦναι ἐντί-  
 γεν. γῆς, cp. *Plat. Epist.* 316 B  
 ὅς ἐστι μὲν τῶν ἐπιχόρων,  
 ἔχοντες οἰκίαν μεγάλην καὶ  
 Since μήτε μήτε in 239  
 ἐνδέχεσθαι καὶ προσφανεῖν, we  
 ther (1) separate verbs for ἐν-  
 θύμασιν, or (2) 25 Elmsley pro-  
 instead of μήτε before θύμα-  
 G. C. 1197, where in a similar,

though simpler, sentence I receive Her-  
 mann's οὐδ' for οὐτ'. Here, however, I  
 hesitate to alter, because the very fact  
 that μήτε has already been thrice used  
 might so easily have prompted its use  
 (instead of μηδὲ) before θύμασιν. As the  
 Ms. text stands, we must suppose a μήτε  
 suppressed before εὐχάισι, the constr.  
 being μήτε κοινὸν ποιῆσθαι [μήτε] ἐν ..  
 εὐχάισι μήτε θύμασιν. Cp. *Aesch. Ag.*  
 532 Πάρις γὰρ οὔτε συντελής πόλις: *Cho.*  
 294 δέχεσθαι δ' οὔτε σὺλλευσιν τινά.

240 κοινὸν here = κοινῶν, cp. *Al.*  
 267 ἡ κοῖνος ἐν κοινῶσι λυσιτελεῖν ξυσίον.  
*Plat. Legg.* 868 B (the slayer) ξυσίσιος  
 αἰτοῖς μηδέποτε γένεσθαι μηδὲ κοινῶν  
 ἰσίων. χερύβος (partitive gen.) is more  
 suitable than χερύβας to the idea of ex-  
 clusion from all fellowship in ordinary  
 worship: χερύβας νεμεῖν would rather  
 suggest a special exorcism of the homi-  
 cide. When sacrifice was offered by the  
 members of a household (κοινῶν εἶναι  
 χερύβων ἀποτίον θύμασι πέλας *Aesch.*  
*Ag.* 1037) or of a clan (χερύβας κοινῶν  
*Εὐμ.* 646), a brand taken from the altar  
 was dipped in water, and with the water  
 thus consecrated (χερύβας) the company  
 and the altar were sprinkled: then holy  
 sentence was pronounced (ἐπεμναι ἔπειν) and  
 the rite began by the strewing of barley  
 meal (ἐπίσχυον) on altar and victim.  
 (*Athenaeus* 409: *Eur. H. F.* 933 ff.)  
*Acc. to Dem. Ato. Leg.* § 158 a law of  
 Draco prescribed χερύβας [so the best  
 Mss.: v. l. χερύβας] εἰρησθαι τοῦ ἀπο-  
 φανῶν, στυγῶν, κρατοῦν, ἱερῶν, ἀγροῦν.  
 This was a sentence of excommunication



- ὠθεῖν δ' ἀπ' οἴκων πάντας, ὥς μιάσματος  
 τοῦδ' ἡμῖν ὄντος, ὥς τὸ Πυθικὸν θεοῦ  
 μαντεῖον ἐξέφηνεν ἀρτίως ἐμοί.  
 ἐγὼ μὲν οὖν τοιόσδε τῷ τε δαίμονι  
 τῷ τ' ἀνδρὶ τῷ θανόντι σύμμαχος πέλω· 245  
 κατεύχομαι δὲ τὸν δεδρακότ', εἴτε τις  
 εἰς ὧν λέληθεν εἴτε πλειόνων μέτα,  
 κακὸν κακῶς νιν ἄμορον ἐκτρίψαι βίον.  
 ἐπεύχομαι δ', οἴκοισιν εἰ ξυνέστιος 250  
 ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότης,  
 παθεῖν ἅπερ τοῖσδ' ἀρτίως ἡρασάμην.  
 ὑμῖν δὲ ταῦτα πάντ' ἐπίσκήπτω τελεῖν  
 ὑπὲρ τ' ἐμαντοῦ τοῦ θεοῦ τε τῆσδέ τε  
 γῆς ὧδ' ἀκάρπως καθέως ἐφθαρμένης.  
 οὐδ' εἰ γὰρ ἦν τὸ πρᾶγμα μὴ θεήλατον, 255  
 ἀκάθαρτον ὑμᾶς εἰκὸς ἦν οὕτως εἶναι,  
 ἀνδρὸς γ' ἀρίστου βασιλέως τ' ὀλωλότος,  
 ἀλλ' ἐξερευνᾶν· νῦν δ', ἐπεὶ κύρῳ τ' ἐγὼ  
 ἔχων μὲν ἀρχὰς ἄς ἐκείνος εἶχε πρίν,

an early hand to χέρνιβας, which is in almost all the later mss. 248 κακὸν κακῶς  
 νιν ἄμορον ἐκτρίψαι βίον L 1st hand: the α before ἄμορον was afterwards erased.  
 One of the later mss. (B) has κάμορον, and all seem to have ἄμορον. ἄμορον Porson.  
 257 βασιλέως τ'] The 1st hand in L had joined the στ in one character (cp. on τ

(1) from the life of the family and the  
 clan, (2) from the worship common to all  
 Hellenes, who, as opposed to βάρβαροι, are  
 (Ar. Lys. 1129) οἱ μᾶς ἐκ χέρνιβος | βαμποῦς  
 περιβαίνοντες, ὡς περ ξυγγενεῖς, | Ὀλυμ-  
 πιάσων, ἐν Πύλαις, Πυθοί. The mere pre-  
 sence of the guilty could render sacrifice  
 inauspicious: Antiph. De Caecl. Her. § 82  
 ἱεροῖς παρασταντες πολλοὶ δὴ καταφαεῖς  
 γεγονότος οὐχ ὅσοις δοτεῖ καὶ διακωλύοντες  
 τὰ ἱερὰ μὴ γίγνεσθαι (ἵππε succedere) τὰ  
 νομιζόμενα.

241 ὠθεῖν δέ, π. αἰδῶ, understood from  
 the negative ἀπαρτῶ: cp. Her. 7. 104 οὐκ  
 ἐὼν φείγειν ἀλλὰ επικρατεῖν.

246—251 These six verses are placed  
 by some editors between 171 and 173.  
 See Appendix.

246 κατεύχομαι. Suidas κατεύχεσ-  
 θαι τὸ καταρῶσαι. οὕτως Πλάτων, καὶ  
 Σοφοκλῆς, κατεύχομαι δὲ τὸν δεδρακότα  
 ταῦτε Πλάτ. Πρωτ. μ. 148. 7 κατεύχεσθαι  
 τῶν Ἀχαιῶν ἀπὸ τοῦ κατα τῶν Ἀχαιῶν  
 εὐχεσθαι. οὕτως Σοφοκλῆς. Here the ref.

is to Plato Rep. 393 E τὸν δὲ (the Homeric  
 Chryses, priest of Apollo), κατεύχεσθαι  
 τῶν Ἀχαιῶν πρὸς θεόν. But Photus pre-  
 fixes the words, κατεύχεσθαι τὸ καταρῶ-  
 θαι. οὕτως Πλάτων. It is clear, then,  
 that in Photus οὕτως Σοφοκλῆς and οὕτως  
 Πλάτων have changed places. The 'Soph.  
 fr. 894,' quoted by Lidd. and Scott under  
 κατεύχομαι as = imprecari, thus vanishes  
 (Nauck Fragm. Trag. 2 p. 357). Cp Aesch.  
 Theb. 632 πολεῖ | οἷας ἀρᾶται καὶ κατε-  
 χεται τιχας. But where, as here, κατε-  
 χομαι is used without gen. (or dat.), it is  
 rather to pray αἰσχυρῶς: often, however,  
 in a context which implies imprecation  
 e.g. Plat. Leg. 935 A κατεύχεσθαι ἀλλή-  
 λους ἐπικωλύοντες: Rep. 394 A κατεύχεσ-  
 ται τοὺς Ἀχαιοὺς τὰ ὀδύρεα. εἴτε τις·  
 whether the unknown man (tis) who has  
 escaped discovery is eis, alone in the  
 crime, or one of several. tis, because  
 the person is indeterminate: cp. 107.

248 νιν ἄμορον. Porson (prim. Hec.  
 μ. ix.) deems the redundant νιν by



at all ban him their homes, knowing that *this* is our de-  
haling, as the oracle of the Pythian god hath newly shown  
then am on this wise the ally of the god and of the slain.

pray solemnly that the slayer, whoso he be, whether his  
guilt is lonely or hath partners, evilly, as he is evil, may  
not his unblest life. And for myself I pray that if, with  
divinity, he should become an inmate of my house, I may  
the same things which even now I called down upon

And on you I lay it to make all these words good, for  
me, and for the sake of the god, and for our land's, thus  
I with barrenness by angry heaven.

Not even if the matter had not been urged on us by a god, it  
ought to meet that ye should leave the guilt thus unpurged,  
one so noble, and he your king, had perished; rather were  
I to search it out. And now, since 'tis I who hold the  
powers which once he held,

An early hand (perhaps that of the first corrector) afterwards erased the τ', and  
replaced it separately from the σ. Some later MSS. omit the τ'. 256 κυρῶ τ' MSS.  
C. F. Benedict (*Observationes in Soph.*, Lips., 1820: cp. Blaydes *ad loc.*).

287 αὐτὸν δ' ἐκείνον, εἴτ' ἂν  
ἔατα | ῥέξῃ πατρίφ' Ἰηλὶ τῆς ἀλώ-  
φρονει νιν ὡς ἦεοντα. The form  
occurs in Eur. *Med.* 1395 (where  
it is a v. l.); ἄμμορος in *Hec.* 431,  
*Phil.* 182. κακὸν κακῶς: *Phi.*  
κακῶς αὐτοῦς ἀπόλλυσθαι κακοῦς.  
285 ἀπὸ σ' ὀλῶ κακὸν κακῶς.

ἐπεύχομαι, imprecate on myself:  
*Phil.* 110 B ταῦτα ἐπευξάμενος  
κατῶν αὐτῷ καὶ τῷ ἀφ' αὐτοῦ  
ἐκοισιν ξυνέστιος not tautolo-  
gic ξυνέστιος is more than ἐκοικος,  
admission to the family worship  
and to the σπονδαί at meals.  
282. 868 E ἱερῶν μὴ κοινωνεῖτω  
ξυνέστιος αὐτοῖς μηδεποτε γιγ-  
νέσθαι κοινωνὸς ἱερῶν. *Plat.* *Euthy-*  
καὶ εἰ μὲν ἐν δίκῃ [ἐκτείνων], εἰάν,  
if the man justly, forbear; εἰ δὲ  
ἐναντι (prosecute the slayer), ἐαν-  
τινας συνεστιός σοι καὶ ὁμο-  
ιος ἦ. ἴσον γὰρ τὸ μάσμα γίνεται,  
ἴσῃ τῷ τοιοῦτ' ξυνειδώς καὶ  
ὡς σεαυτοῦ τε καὶ ἐκείνου τῇ δίκῃ

ροισδ', the slayer or slayers (247):  
16.

ἀκάρπῳς καθέως: *El.* 1181 ὦ  
μῶς καθέως ἐφθαρμένον: below  
μῶς, ἀφίλος, forsaken by gods and

εἰκὸς ἦν. The imperfect indic. of

a verb denoting obligation (ἐδει, χρῆν,  
προσῆκεν, εἰκὸς ἦν), when joined with  
ἂν to an infinitive, often implies a condi-  
tional sentence with imperfect indic. in  
protasis and apodosis: e.g. οὐκ εἰκὸς ἦν  
ἔαν—οὐκ ἂν εἴατε (εἰ τὰ δεόντα ἐποιεῖτε),  
you would not (now) be neglecting it (if  
you did your duty): *Xen. Mem.* 2. 7. 10  
εἰ μὲν τοίνυν αἰσχρὸν τι ἐμελλον ἐργάσασθαι  
[if I were now intending—as I am not],  
θάνατον ἀντ' αὐτοῦ προαιρετέον ἦν, =  
προηρόμην ἂν (εἰ τὰ δεόντα ἐποίουν).  
*Thuc.* 6. 78 καὶ μάλιστα εἰκὸς ἦν υἱας ..  
προσρᾶσθαι, —προσώρᾳτε ἂν εἰ τὰ εἰκότα  
ἐποιεῖτε. So ἐβουλόμην, ἤξιουν, without  
ἂν, of that which one wishes were true,  
but which is not so.—οὕτως, in this  
(careless) manner: cp. *O. C.* 1278 ὡς μὴ  
μ' ἀτιμον... | οὕτως ἀφῆ με: *Ant.* 315, *Ph.*  
1067.

267 βασιλέως τ': τε is to be retained  
after βασιλέως, because (1) there is a  
climax, which is destroyed if βασιλεως  
stands merely in apposition with ἀνδρος  
ἀρίστου: (2) ἀνδρος ἀρίστου represents the  
claim of birth and personal merit, as βασι-  
λέως represents the special claim of a king  
on his people. Cp. *Phil.* 1302 ἀνδρα πολε-  
μιον ἔχθρον τε

258 κυρῶ τ' ἐγώ—ἐγὼ τε κυρῶ, an-  
swered by κοινῶν τε, κ.τ.λ. For τε so  
placed cp. *El.* 249 ἔρροι τ' ἂν αἰδώς | ἀπάν-  
των τ' εὐσέβεια θνατῶν.

ἔχων δὲ λέκτρα καὶ γυναῖχ' ὁμόσπορον, 260  
 κοινῶν τε παίδων κοιν' ἄν, εἰ κείνῳ γένος  
 μὴ δυστύχησεν, ἣν ἂν ἐκπεφυκότα,  
 νῦν δ' ἐς τὸ κείνου κρατ' ἐνήλαθ' ἡ τύχη.  
 ἀνθ' ὧν ἐγὼ τάδ', ὥσπερ εἰ τοῦμοῦ πατρός, 265  
 ὑπερμαχοῦμαι, καπὶ πάντ' ἀφίξομαι  
 ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν  
 τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε καὶ  
 τοῦ πρόσθε Κάδμου τοῦ πάλαι τ' Ἀγήνορος.  
 καὶ ταῦτα τοῖς μὴ δρῶσιν εὐχομαι θεοὺς 270  
 μήτ' ἄρ' ὁτ' αὐτοῖς γῆς ἀνιέναι τινὰ  
 μήτ' οὖν γυναικῶν παῖδας, ἀλλὰ τῷ πότμῳ  
 τῷ νῦν φθερεῖσθαι κατὰ τοῦδ' ἐχθίονι.

260 ἔχων δὲ] ἔχω δὲ L. 1st hand; an early hand added =.

260 ὁμόσπορον = ὁμοίως σπειρομένην, i.e. ἣν καὶ ἐκεῖνος ἐσπείρει; but in 460 πατρός | ὁμόσπορος = ὁμοίως (τὴν αὐτὴν) σπείρων. ὁμογενής in 1361 is not similar.

261 κοινῶν παίδων κοινὰ ἣν ἂν ἐκπεφυκότα, common things of (=ties consisting in) kindred children would have been generated: = κοινῶν παίδων κοινὴ φύσις ἐγένετο ἂν, a brood, common to Laius and Oedipus, of children akin to each other (as having the same mother, Iocasta) would have issued: 'children born of one mother would have made ties between him and me.' For ἂν doubled cp. 139, 339. κοινῶν = ἀδελφῶν, ὁμαίων (Ant. 1 ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα). The language of this passage is carefully framed so as to bear a second meaning, of which the speaker is unconscious, but which the spectators can feel: Iocasta has actually borne children to her own son Oedipus: thus in κοινῶν παίδων κοινὰ...ἐκπεφυκότα, the obvious sense of κοινὰ, 'common to Laius and Oedipus,' has behind it a second sense, in which it hints at a brood who are *brothers and sisters of their own sire*: see below 1403 f. This subtle emphasis—so ghastly, ξυνεταῖσις—of the iteration in κοινῶν κοινὰ must not be obliterated by amending κοιν' ἂν into κύματ' (Nauck) or σπέρματ' (Blaydes). Similarly, εἰ κείνῳ γένος | μὴ δυστύχησεν, is susceptible of the sense—'if his son (Oed. himself) had not been ill-fated.' κείνῳ γένος ἐδυστύχησε (his hope of issue was disappointed) is here a bold phrase for κείνῳ ἐδυστύχησε τὰ περὶ

γένος: for Oed. is not ποῖν supposed to know the story of the exposed babe (see 717 f.). Cp. Eur. Andr. 418 πᾶσι δ' ἀνθρώποις ἄρ' ἦν | ψυχὴ τέκν'· ὅστις δ' αὖτ' ἀπειρος ὦν ψέγει, | ἥσσαν μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ: 10. 711 ἡ στείρος οὔσα μόσχοι οὐκ ἀνέξεσθαι | τέκτοντας ἄλλους, οὐκ ἔχουσ' αὐτὴ τέκνα' | ἀλλ' αἰ το κείνης δυστυχεῖ παίδων πέρι, κ.τ.λ.: Suppl. 66 εὐτεκνία opp. to διστυχία.

263 νῦν δ', 'but as it is,' with 302. equivalent to a perf., as O. C. 84, 371. Cp. below 948 καὶ νῦν ὅδε | πρὸς τῇ τύχῃ θλώλε. So with *historic pres.*, Lys. In Erat. § 36 εἰ μὲν οὖν ἐν τῷ δικαστηρίῳ ἐκρίνωτο, βαδίως ἂν ἐσώζοντο...νῦν δ' αἰ τῇ βουλῇ εἰσάγουσιν.—ἐνήλατο: i.e. he was cut off by a timeless fate, leaving no issue, cp. 1300: Ant. 1345 ἐπὶ κρατὶ μοι πότμος.. εἰσήλατο: so the Erinyes say μάλα γὰρ οὖν ἀλομένα | ἀνέκαθεν βαρύνεσθαι | καταφέρω ποδὸς ἀκμάν Αἰσχύ. Eum. 369, Ag. 1175 δαίμων ὑπερβαρὴς ἐμπίτνων: Pers. 515 ὃ δυσπρόντης δαίμων, ὡς ἄγαν βαρὺν | ποδοῖν ἐνήλλου ταντι Περσικῷ γένει. The classical constr. with ἐνάλλομαι, as with ἐνθρῶσκω and ἐμπηδαῖα, is usually the dat., though αἰς with acc. occurs in later Greek; a point urged by Deventer in his objections to this verse, which is, however, clearly sound.

264 ἀνθ' ὧν, properly *wherefore* (O C 1295): here, *therefore*. The protasis ἐπὶ κυρῷ (258) required an apodosis introduced by ἀντὶ τοῦτων: but the parenthesis νῦν δ' ἐς τὸ κείνου κ.τ.λ. (263) has led to ὧν being irregularly substituted for τοῦ

who possess his bed and the wife who bare seed to him; and since, had his hope of issue not been frustrate, children born of one mother would have made ties betwixt him and me—but, as it was, fate swooped upon his head; by reason of these things will I uphold this cause, even as the cause of mine own sire, and will leave nought untried in seeking to find him whose hand shed that blood, for the honour of the son of Labdacus and of Polydorus and elder Cadmus and Agenor who was of old.

And for those who obey me not, I pray that the gods send them neither harvest of the earth nor fruit of the womb, but that they be wasted by their lot that now is, or by one yet more dire.

261 κοινῶν τε] καὶ νῦν τὰ M. Schmidt.

270 γῆν L: γῆς Vauvilliers.

των. Cp. 1466: Antiphon *De Caed.* Herod. § 11 δέον σε διομοσασθαι κ.τ.λ.... ἃ σὺ παρελθὼν, where the length of the protasis has similarly caused ἃ to be substituted for ταῦτα. Distinguish from this the use of ἀνθ' ὧν, by ordinary attraction, for ἀντὶ τούτων ἃ or ὅτι, = because, *Ant.* 1068.—τάδ', cogn. acc. to ὑπερμαχοῦμαι as *Al.* 1346 σὺ ταῦτ' Ὀδυσσεὺ τοιοῦτ' ὑπερμαχεῖς ἐμοί; Cp. *Il.* 5. 185 οὐχ ὃ γ' ἀνευθε θεοῦ τάδε μάλινται. Brunck, Nauck and Blaydes adopt Mudge's conj. τοιοῦτ'. But the mss. agree in the harder and more elegant reading.

265 ὑπερμαχοῦμαι only here: in *Ant.* 194, *Al.* 1346 Soph. uses ὑπερμαχεῖν. But we need not therefore, with Elms. and Blaydes, read ὑπερ μαχοῦμαι. The derivative form ὑπερμαχέω, to be a champion, implies ὑπέρμαχος, as συμμαχέω is from σύμμαχος, προμαχέω from προμαχος: υπερμάχομαι is a simple compound, like συμμαχομαι (*Plat.*, *Xen.*), προμαχομαι (*Iliad.*, *Diod.*, *Plut.*). κάπῃ πάντ' ἀφίξομαι with ζητῶν, will leave nothing untried in seeking: a poetical variation of ἐπὶ τῶν ἐλθεῖν (*Xen. Anab.* 3. 1. 18 ἀρ' οὐκ ἂν ἐπὶ πᾶν ἐλθοι ὡς φόβον παράσχοι), as in Eur. *Hipp.* 284 εἰς παντ' ἀφίγμαι, 'I have tried all means.' In prose ἀφικνεῖσθαι εἰς τι usu. = to be brought to a situation, as Her. 8. 110 ἐς πᾶσαν βασανὸν ἀπικνεομένοισι, though put to any torment; *Plat. Euthyd.* 292 E εἰς πολλήν γε ἀπορίαν ἀφίκεσθε.

267 τῷ Λαβδακέω παιδί, a dat. following ζητῶν κ.τ.λ. as = τιμωρούμενος. For Λαβδακέω—Πολυδώρου τε cp Eur. *Med.* 404 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις: for the adj., *Od.* 3. 190 Φιλοκτήτην Ποιαντίον [= Ποιαντός] ἀγλαὸν υἱόν: Her. 7. 105 τοῖς Μασκαμείοις ἐκγόνοισι: *Ph.* 1131:

*Tr.* 1219. Her. (5. 59) saw in the temple of the Ismenian Apollo at Thebes an inscription which he assigns to the age of Laius: ταῦτα ἡλικίην ἂν εἴη κατὰ Λαῖον τὸν Λαβδακοῦ τοῦ Πολυδώρου τοῦ Καδμου. Cadmus, in the myth, is the son of Agenor king of Phoenicia, whence Carthage is 'Agenor's city' (*Verg. Aen.* 1. 338). Polydorus, son of Cadmus and Harmonia, was king of Thebes.

269 εἰ construe: καὶ εὐχομαι τοῖς ταῦτα ἢ δρῶσιν [for them, *Ph.* 1019 καὶ σοὶ καὶ τοῖς τοῦτ' ἡξάμεν] θεοῖς ἀνιέναι αὐτοῖς μήτ' ἀροτόν τινα γῆς, μήτ' οὖν γυναικῶν παῖδας. The acc. θεοῖς as subject of ἀνιέναι is better than a dat. θεοῖς καὶ εὐχομαι would be: *Xen. Anab.* 6. 1. 26 εὐχομαι δοῦναι μοι τοὺς θεοὺς αἰτίας τίνος ἡμῖν ἀγαθοῦ γενέσθαι: *Ar. Thesm.* 350 ταῖς δ' ἄλλαισις ἡμῖν τοὺς θεοὺς | εὐχεσθε πᾶσαις πολλὰ δοῦναι κάγαθα.

271 μήτ' οὖν: 'no, nor.' *Aesch. Ag.* 474 μήτ' εἴην πτολιπόρθης, | μήτ' οὖν αὐτὸς ἄλους, κ.τ.λ. *Soph. Phil.* 345 εἴτ' ἀληθές εἴτ' ἀρ' οὖν μάτην: cp. above v. 90. But οὖν with the first clause, below, 1049: *El.* 199, 560: see on 25.

272 φθερῆσθαι, a fut. found also in Eur. *Andr.* 708 (φθερῆι? sing.): *Thuc.* 7. 48 φθερῆσθαι: Ionic φθαρέομαι: Her. 9. 42. 8. 108 (φθαρήσομαι in Hippocr., *Arist.*, *Plut.*). The schol. says, φθαρήναι δὲ γράφειν, οὐ φθερῆσθαι, distinguishing εὐχομαι with fut. infin., 'I vow' (to do), from εὐχομαι with pres. or aor. infin., 'I pray.' But verbs of wishing or praying sometimes take a fut. infin. instead of pres. or aor.: *Thuc.* 6. 57 ἐβούλοντο... προτιμωρησέσθαι: 6. 6 ἐφιέμενοι μὲν τῆς πάσης ἀρχῆς: 1. 27 ἐδεήθησαν ξυμπροπέμψειν: 7. 56 διενυδύντο κλησεῖν. See



- ὑμῶν δὲ τοῖς ἄλλοισι Καδμείοις, ὅσοις  
 τὰδ' ἔστ' ἀρέσκονθ', ἣ τε σύμμαχος Δίκη  
 χοί πάντες εὖ ξυνείεν εἶσαι θεοί.  
 ΧΟ. ὥσπερ μ' ἀραίον ἔλαβες, ὦδ', ἀναξ, ἐρῶ.  
 οὐτ' ἔκτανον γὰρ οὔτε τὸν κτανόντ' ἔχω  
 δείξαι. τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν  
 Φοίβου τόδ' εἰπεῖν, ὅστις εἰργασταί ποτε.  
 ΟΙ. δίκαι' ἔλεξας· ἀλλ' ἀναγκάσαι θεοὺς  
 ἂν μὴ θέλωσιν οὐδ' ἂν εἰς δύναιτ' ἀνήρ.  
 ΧΟ. τὰ δεύτερ' ἐκ τῶνδ' ἂν λέγοιμ' ἅμοι δοκεῖ.  
 ΟΙ. εἰ καὶ τρίτ' ἔστί, μὴ παρῆς τὸ μὴ οὐ φράσαι.  
 ΧΟ. ἀνακτ' ἀνακτι ταῦθ' ὁρῶντ' ἐπίσταμαι  
 μάλιστα Φοίβῳ Τειρεσίαν, παρ' οὗ τις ἂν  
 σκοπῶν τὰδ', ὦναξ, ἐκμάθοι σαφέστατα.  
 ΟΙ. ἀλλ' οὐκ ἐν ἀργοῖς οὐδὲ τοῦτ' ἐπραξάμην.  
 ἔπεμψα γὰρ Κρέοντος εἰπόντος διπλοῦς  
 πομπούς· πάλαι δὲ μὴ παρῶν θαυμάζεται.

273 τοῖς τ' ἄλλοισι Jernstedt: τοῖς ἄλλοισι Καδμείοις θ' F. W. Schmidt.

Goodwin, *Moods and Tenses* § 113 (new ed.).

273 ε. τοῖς ἄλλοισι. The loyal, as opp. to οἱ μὴ ταῦτα ὁρῶντες (269).—ἔστ' ἀρέσκοντ', cp. 126. ἣ τε σύμμαχος Δίκη, Justice who ever helps the righteous cause; Blaydes needlessly writes ἡ Δίκη τε σύμμαχος. O. C. 1012 εἰθεῖν ἀρωγὸν συμμάχους τε (τὰς θεάς).

276 ε. εὖ: cf. *Trach.* 129 ἀλλ' εὖ μὲν ἔγμεθ', εὖ δὲ προσφωσποιμεθα.—ὥσπερ μ' ἀραίον κ.τ.λ. As you have brought me into your power under a curse [if I speak not the truth], so (ὦδε, i.e. ἐνορκος) I will speak. Aeschin. *In Ctes.* § 90 μὲν ἐλπίδα λοιπὴν κατείδε σωτηρίας, ἐπορκὸν λαβεῖν τὸν Ἀθηναίων δῆμον. βοηθήσειν, to bind them by an oath that they would help. λαβεῖν here has nearly the same force as in λαβεῖν αἰχμάλωτον etc.: Lys. or. 4 § 5 ἐποχείρισον λαβὼν τὸ σῶμα, having got his person into my power.—ἀραίον = τῇ ἀρᾷ ἐνοχον, cp. ὅρκιος...λέγω *Ant.* 305. The paraphrase of Eustath. 1809. 14 ὥσπερ με εἶλες διὰ τῆς ἀρᾶς is substantially right. The use of καταλαβεῖν is not really similar (*Het.* 9. 106 πιστι τε καταλαβόντες καὶ ὀρκίοισι, *Thuc.* 4. 85 ὀρκίους... καταλαβὼν τὰ τέλη), since the κατὰ in comp. gives the sense of *undertaking*, and so of *binding*. Nor can we compare O.

C. 184 ὥσπερ ἔλαβες τὸν Ιαέτην γυναικα, where the sense is, 'As thou received the (self-surrendered) suppliant under thy pledge.'

277 γὰρ after ἔκτανον merely explains the statement: *Plat. Prot.* 320 οὐ τοινοῦν...μὴ οὐκ ἔστιν ἡμῶν λέγειν, ἦν γὰρ κ.τ.λ.

278 δείξαι, 'point to.' Note the emphatic place of the word: the speaker knows not that he is face to face with the slayer. τὸ ζήτημα, acc. of general reference. The simpler form would have been. ἦν τοῦ πέμψαντος τὸ ζήτημα λύσαι: but, instead of a verb there could govern ζήτημα, τόδ' εἰπεῖν substituted, because it conveniently introduces the clause ὅστις εἰργασταί explaining what the ζήτημα itself was. ζήτημα is then left much as ἀ αίρεσις in 216 when the insertion of ἀλκην has modified the construction.

281 ἂν μὴ θέλωσιν κ.τ.λ. Cp. 1368 καὶ μὴ ἀναγκάσεις τοδε. ἂν αὖ 749: O. C. 13. *Ant.* 1057, *Peri.* 11. 1085. οὐδ' ἂν εἰς: *Ant.* 884 οἱ εἰς πανσται' αὖ: O. C. 1656 οὐδ' αὖ θνητῶν φράσει. In this emphatic even a prep. could be inserted. *Hellen.* 5. 4. 1 οὐδ' ὑφ' ἐνός, *Cyr.* 14 μηδὲ πρὸς μίαν), and in prose



all you, the loyal folk of Cadmus to whom these things good, may Justice, our ally, and all the gods be with you sly for ever.

As thou hast put me on my oath, on my oath, O king, speak. I am not the slayer, nor can I point to him who As for the question, it was for Phoebus, who sent it, to his thing—who can have wrought the deed.

Justly said; but no man on the earth can force the what they will not.

I would fain say what seems to me next best after this.

If there is yet a third course, spare not to show it.

I know that our lord Teiresias is the seer most like to Phoebus; from whom, O king, a searcher of these things earn them most clearly.

Not even this have I left out of my cares. On the hint n, I have twice sent a man to bring him; and this long marvel why he is not here.

281 *ἀν* Brunck; the MSS. have *ἀν* (as L), or *ἀν*.

without elision: in Ar. *Ran.* where the MSS. have οὐδὲ ἐν πῖτες οὐδέεν), οὐδ' *ἀν* ἐν is a *l.*

τῶνδε=μετὰ τὰδε: Dem. or. λόγον ἐκ λόγου λέγων.—For second best, cp. the proverb δεύς: Plat. *Legg.* 943 C τὴν τῶν εἰσιών . . καὶ τὴν τῶν δευτέρων καὶ ἐν λέγοιμι: see on 95.

ὃ μὴ οὐ, not τὸ μὴ, because the negative: below, 1237. *Ant.* ἀτιμάσης τὸ μὴ οὐ, θανάειν. But such a negative sentence the μὴ occurs: below, 1388: *Ant.*

φακτ': *Od.* 11. 151 Τειρεσία ταῦτ' ὁρῶντα, not ταῦτ' ὁρῶντα, 'taking the same seeing' in the same manner, equal clearness' ὁρῶντα absol. ἢ ὅς' ἂν λέγοιμι, πάνθ' ὁρῶντα ταῦτ' adverbial=κατὰ ταῦτ': φακτ' as *O.C.* 1388 ἐν πόνῳ | ἤκασι . . ἐμοί. *Her.* 4. 119 τῷτ' ὁρῶντα.

ἐκ ἐν ἀργοῖς τοῦτο κατέλειπον means, 'I did not leave this things neglected.' Soph. fuses the form with the positive, and κατέλειπον writes ἐπραξαμένη: this (mod.) in such a manner should not be among things πρασσεσθαι (mod.) else

where usu. — 'to exact' (*Ihuc.* 4. 65 etc.): here—διαπρασσεσθαι, effect for oneself. Cp. *Al.* 45 ἐξεπραξατο (effected his purpose). G. Wolff, sharing Kvčala's objections to the phrase ἐν ἀργοῖς πρασσεσθαι, places a point after τοῦτ' ('but neither is this among things neglected—I did it'). The extreme harshness of the asyndeton condemns this; and the suggested ἐπραξα μὴν is no remedy. For ἐν cp. οὐκ ἐν ἐλαφρῷ ἐποιεύμην (*Her.* 1. 118), ἐν εὐχερεῖ, ἔθου (ταῦτα) *Phil.* 875, ταῦτ' οὐκ ἐν αἰσχρῷ θέμενος *Eur. Hec.* 806. ἀργοῖς, not things *unlone*, but things at which the work is sluggish or tardy; *O.C.* 1605 οὐκ ἦν ἔτ' οὐδὲν ἄργον ὧν ἐφίετο: *Eur. Phoen.* 776 ἐν δ' ἐστὶν ἡμῖν ἄργον, εἰ τι θέσφατον | οἰωνόμαντις Τειρεσίας ἔχει φράσαι, i.e. 'in one thing our zeal has lagged,—the quest whether etc.: Thengnis however (383 Bergk 3rd ed.) has τα μὲν προβέβηκεν ἀμήχανόν ἐστι γενέσθαι αἰγῇ, ἀποιήτα, *inflecta*.

288 διπλοῦς πομπόις: he had sent two successive messages—one messenger with each. πομπός=one who is sent to escort (πέμπειν) or fetch a person (*O.C.* 70). The words could mean (as Ellendt takes them) 'two sets of messengers': but the other view is simpler, and consists equally well with οἶδε in 297.

289 μὴ παρὲν θαυμάζεται=θαυμάζω εἰ μὴ παρῆστι. but with οὐ, —θαυμάζω ὅτι οὐ παρῆστι: differing nearly as 'I wonder

- ΧΟ. καὶ μὴν τὰ γ' ἄλλα κῶφά καὶ παλαί' ἔπη. 290  
 ΟΙ. τὰ ποῖα ταῦτα; πάντα γὰρ σκοπῶ λόγον.  
 ΧΟ. θανεῖν ἐλέχθη πρὸς τινων ὁδοιπόρων.  
 ΟΙ. ἤκουσα καγὼ τὸν δ' ἰδόντ' οὐδεὶς ὄρᾳ.  
 ΧΟ. ἀλλ' εἴ τι μὲν δὴ δείματός γ' ἔχει μέρος,  
   τὰς σὰς ἀκούων οὐ μενεῖ τοιάσδ' ἀράς. 295  
 ΟΙ. ὦ μὴ 'στί δρῶντι τάρβος, οὐδ' ἔπος φοβεῖ.  
 ΧΟ. ἀλλ' οὐξελέγξων αὐτὸν ἔστιν· οἶδε γὰρ  
   τὸν θεῖον ἦδη μάντιν ὧδ' ἄγουσιν, ὦ  
   τάληθές ἐμπέφυκεν ἀνθρώπων μόνῳ.  
 ΟΙ. ὦ πάντα νωμῶν Τειρεσία, διδασκτά τε 300  
   ἄρρητά τ', οὐράνιά τε καὶ χθονοστιβῆ,  
   πόλιν μὲν, εἴ καὶ μὴ βλέπεις, φρονεῖς δ' ὁμῶς

290 τὰ τ' L. τὰ γ' τ (including A, where the 1st hand had begun to write τὰ δ').  
 292 τὸν δ' ἰδόντ' MSS. τὸν δὲ δρῶντ' is an anonymous conjecture cited by Barton.  
 294 The 1st hand in L wrote δείματοςτ', (there is no trace of an accent on ο,) joining  
 στ in one character; the corrector afterwards wrote τ' separately, as in 134, 257.  
 (The facsimile shows that this τ' was not made from γ'.) δείματος τ' was the reading of  
 almost all the later MSS.: indeed, it does not appear certain that any one of them has

truth' and 'I wonder that.' Xen. Anab.  
 4. 4. 15 (he spoke of) τὰ μὴ ὄντα ὡς οὐκ  
 ὄντα: i.e. εἰ τι μὴ ἦν, ἔλεγεν ὅτι οὐκ ἦν.

290 τὰ γ' ἄλλα...ἔπη: the rumours  
 which were current—*apart from* the  
 knowledge which the seer may have to  
 give us. Not 'the other rumours.' Cp.  
 Plat. Phaed. 110 E καὶ λίθοις καὶ γῇ καὶ  
 τοῖς ἄλλοις ζῴοις τε καὶ φυτοῖς. κῶφά:  
 the rumour has died down; it no longer  
 gives a clear sound. Cp. fr. 604 λήθη  
 τε τὴν ἅπαντ' ἀπεστερημένην, | κωφὴν,  
 ἀναυδαν. Ai. 911 ὁ πάντα κωφός, ὁ πάντ'  
 αἰδώς, rest of all sense and wit.

291 τὰ ποῖα, cp. 120.

292 ὁδοιπόρων: the survivor had  
 spoken of λησταί, 122. The word now  
 used comes nearer to the truth (cp. 801  
 ὁδοιπορῶν); but, as the next v. shows,  
 Oed. does not regard this rumour as a  
 different one from that which Creon had  
 mentioned.

293 τὸν δ' ἰδόντ': the surviving eye-  
 witness: cp. 119 ὧν εἶδε, πλὴν ἐν κ.τ.λ.  
 Oed. has not yet learned that this wit-  
 ness could be produced: cp. vv. 754 ff.  
 ἰδόντα is better than the conj. δρῶντα  
 (1) as expressing, not merely that the  
 culprit is unknown, but that no eye-  
 witness of the deed is now at hand:  
 (2) because, with ὄρᾳ, it has a certain  
 ironical point,—expressing the king's in-

credulity as to anything being made of  
 this clue. Cp. 105, 108.

294 The subject to ἔχα is the mur-  
 derer, who is foremost in the thoughts of  
 the Chorus,—not the eye-witness (ὁ ἰδὼν,  
 293). The reversion from plural (ὁδοιπο-  
 ρων, 292) to singular is unconscious, just as  
 in 124 we have ὁ ληστής, after ληστές in  
 123. δείματός γ'. δείμα, prop. 'an object  
 of fear,' is used by Her and the poets  
 as = δέος: Her. 6. 74 Κλεομένης δείμα  
 ἔλαβε Σπαρτιητέων; Aesch. Suppl. 266  
 χλωρῷ δέλματι θυμὸν | παλλόντ': Eur.  
 Suppl. 599 ὡς μοι ὑφ' ἥπατι δείμα χλοερὸν  
 ταρασσει: id. El. 767 ἐκ δειματος, from  
 fear. Cp. above, 153. The γε gives  
 emphasis: the deed of Oed. were enough  
 to scare the boldest. Hartung con-  
 jectures δειμάτων ἔχει μέρος. The plur.  
 δέλματα means either (a) objects of fear,  
 or (b) much more rarely, *fears*, with re-  
 ference to *some particular objects* already  
 specified: as in El. 636 δειμάτων ἃ νῦν  
 ἔχω, 'the terrors which I now suffer,'  
 alluding to the *dreams*. Here we seem  
 to need the sing., 'fear.'

295 π. τὰς σὰς ἀράς. thy curses  
 τοιάσδε, being such as they are.—οὔξε-  
 λέγξων. The present οὔξελέγξων would  
 mean, 'there is one who convicts him'  
 i.e. the supposed criminal, whom threats  
 scare not, is already detected; for the

CH. Indeed (his skill apart) the rumours are but faint and old.

OE. What rumours are they? I look to every story.

CH. Certain wayfarers were said to have killed him.

OE. I, too, have heard it, but none sees him who saw it.

CH. Nay, if he knows what fear is, he will not stay when he hears thy curses, so dire as they are.

OE. When a man shrinks not from a deed, neither is he scared by a word.

CH. But there is one to convict him. For here they bring at last the godlike prophet, in whom alone of men doth live the truth.

*Enter TEIRESIAS, led by a Boy.*

OE. Teiresias, whose soul grasps all things, the lore that may be told and the unspeakable, the secrets of heaven and the low things of earth,—thou feelest, though thou canst not see,

γ'. δειμάτων ἔχει Harlung.

297 The 1st hand in L wrote οὐξελλέγγων: the first λ has been erased, and -ξων written above, either by the 1st hand itself (as Dübner thinks), or by the first corrector. The later MSS. are divided between οὐξελέγγων and οὐξελέγγων. A supports the former, which, on the whole, has the ad-

prophet has come. Cp. Isocr. or. 8. § 139 ὥστ' οὐκ ἀπορήσομεν μεθ' ὧν κωλύσομεν τοὺς ἐξαμαρτάνοντας, ἀλλὰ πολλοὺς ἔχομεν τοὺς ἐτοιμῶς καὶ προθύμως συναγωνιζομένους ἡμῖν: where, however, the present part. συναγωνιζομένους is relative to the future ἔχομεν. To this it may be objected: (1) the present participle with ἔστιν would not be suitable unless the conviction were in act of taking place: (2) the fut. partic. not only suits the context better—'one to convict him' [supposing he is here]—but also agrees with the regular idiom: e.g. Phil. 1242 τίς ἐστὶ μ' οὐκικαλύσων τάδε; El. 1197 οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα; (cp. Ant. 261;) Aesch. P. V. 27 ὁ λωφήσων γὰρ οὐ πέφυκε πῶ: Xen. An. 2. 4. 5 ὁ ἡγησόμενος οὐδεὶς ἐστὶ.

298 φ': this pron. ends a v. O. C. 14, Tr. 819, El. 873.

299 ἐμπέφυκεν, a divine gift of prophecy: Her. 9. 94 (of the seer Evenius) καὶ μετὰ ταῦτα αὐτίκα ἐμφυτον μαρτυκὴν εἶχε.—ἀνθρώπων μόνῳ, above all other men: cp. O. C. 261 μόνῳ... | σώζειν ὅλας τε κ.τ.λ., Athens, above all other cities, can save: Isocr. or. 14 § 57 ὀφείλετε δὲ μόνοι τῶν Ἑλλήνων τοῦτον τὸν ἔρανον, ὑμῖν (though others owe it also).

300 ὃ πάντα νομῶν: νομῶν (νομ) means (1) to distribute, (2) to dispose, and so to wield, ply, (3) figuratively, to ponder, *animò versare*: ἐν φρεσὶ κέρδε' ἐνώμας Od. 18. 216: ἐν ὧσι νομῶν καὶ

φρεσὶν πυρὸς δίχα | χρηστηρίους δρῖσθαι ἀψευδεὶ τέχνῃ Aesch. Theb. 25 (of Teiresias): (4) then, absolutely, to observe: Her. 4. 128 νομῶντες... σῖτα ἀναιρεομένους, observing the moment when they were cutting forage. Similarly here,—with the idea of mental grasp unaided by eyesight. Plato (Crat. 411 D) fancifully connects γνῶμη with νόμησις,—τὸ γὰρ νομᾶν καὶ τὸ σκοπεῖν ταύτην.—διδασκὰ τε—ἄρρητὰ τε, cp. the colloquial ῥητὸν ἀρρητὸν τ' ἐπὶ (O. C. 1001 dicenda tacenda): ἀρρητὰ = ἀπόρρητα: Her. 6. 135 ἀρρητὰ ἱρὰ ἐκφύησαν.

301 οὐράνιά τε καὶ χθονοστιβῆ: not in apposition with ἀρρητὰ and διδασκὰ respectively, but both referring to each, lore that may or that may not be told, whether of the sky or of the earth. Diadorf cp. Nicephorus Gregorius Hist. Byz. 693 D ἀκτιστά γενέσθαι πάντα τὰ τ' οὐράνια τὰ τε χθονοστιβῆ καὶ ὑδραῖα γένη: where, however, χθονοστιβῆ has its literal sense,—'walking the earth': here it is poet. for ἐπὶ γαῖα, 'the lowly things of earth.' Cp. Hom. hymn. 29. 2 ἀθανάτων τε θεῶν χαμαὶ ἐρχομένων τ' ἀνθρώπων.

302 μὲν is not balanced by φρονεῖς δ' (as if we had οὐ βλέπεις μὲν), but by the thought of the expected healer (310). The δὲ after φρονεῖς introduces the apodosis after a concessive protasis, as Her. 8. 22 εἰ δὲ ὑμῖν ἐστὶ τοῦτο μὴ δυνατόν ποιῆσαι, ἡμέες δὲ (I then) εἶτι καὶ



- οἷα νόσῳ σίνεστιν· ἥς σε προστάτην  
 σωτήρ' ἄ τ', ὦναξ, μῶνον ἐξευρίσκομεν.  
 Φοῖβος γάρ, εἰ καὶ μὴ κλύεις τῶν ἀγγέλων, 305  
 πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσιν· ὁδὸν  
 μόνην ἂν ἐλθεῖν τοῦδε τοῦ νοσήματος,  
 εἰ τοὺς κτανόντας Λαῖον μαθόντες εὖ  
 κτείναιμεν, ἢ γῆς φυγάδας ἐκπεμψαίμεθα.  
 σύ νυν φθονήσας μήτ' ἀπ' οἰωνῶν φάτιν 310  
 μήτ' εἴ τι' ἄλλην μαντικῆς ἔχεις ὁδόν,  
 ῥῦσαι σεαυτὸν καὶ πύλιν, ῥῦσαι δ' ἐμέ,  
 ῥῦσαι δὲ πᾶν μίasma τοῦ τεθνηκότος.  
 ἐν σοὶ γὰρ ἐσμέν· ἄνδρα δ' ὠφελεῖν ἀφ' ὧν  
 ἔχοι τε καὶ δύναιτο κάλλιστος πόνων. 315

## ΤΕΙΡΕΣΙΑΣ.

- φεῦ φεῦ, φρονεῖν ὥς δεινὸν ἔνθα μὴ τέλη  
 λυγρὰ φρονοῦντι. ταῦτα γὰρ καλῶς ἐγὼ

vantage in authority, and is also recommended by Greek usage. see comm. 305 εἰ καὶ μὴ MSS : εἰ τι μὴ L. Stephani : εἰ μὴ καὶ F. V. Fritzsche. 307 τοῦδε] τῆς Blaydes. 308 εὖ] ἢ Meineke. 310 σύ νυν] The 1st hand in L seems to have written σύ νυν, which a later hand changed to σύ δ' οὖν. (I formerly thought

εἰν ἐκ τοῦ μέσου ἡμῖν ἔξεσθε. Xen. Cyr. 5. 5. 21 ἀλλ' εἰ μὴδὲ τοῦτο...βούλει ἀποκρίνασθαι, πρὸ δὲ τοῦτεῦθεν λέγε.

303 ἥς σε, νόσου. προστάτην νόσου, a protector from a plague: strictly, one who stands in front of, shields, the city's distempered state. Cp. Aí. 803 πρόστην ἀναγκαίης τύχης, shelter my hard fate. In Eur. Andr. 210 χεῖρον ἀσέων νόσον | ταύτην νοσοῦμεν, ἀλλὰ προσστημεν καλῶς, 'we suffer this distemper more cruelly than men, but ever rule it well,' the idea is that of administering (not protecting), as in προῖστασθαι τῆς ἡλικίας, to regulate one's own early years, Isocr. or. 15 § 190. Cp. 882.

304 μῶνον: this Ionic form (like κοῦροι, δοῦρ' ἑίως, γούνατα) is used in dialogue by Soph.: Aesch. has not μῶνος, though in P. V. 804 τὸν τα μωνῶπα στρατόν. In [Eur.] Khes. 31 μόναρχοι is now restored for μόναρχοι.

305 εἰ καὶ μὴ κλύεις, 'if indeed,' implying that he probably has heard it. Aí. 1127 δεινὸν γ' εἶπας, εἰ καὶ ἤης θανών. On εἰ καὶ and καὶ εἰ see Appendix. Others would render, 'if you have not heard from the messengers also,'

supposing it to be a hyperbaton for εἰ μὴ κλύεις καὶ τῶν ἀγγέλων. This is impossible. Prof Campbell compares Thuc. 5. 45 καὶ ἦν ἐς τὸν δῆμον ταῦτα λέγων, as if put for ἦν καὶ ἐς τὸν δῆμον: but there the passage runs thus; (Spartan envoys had been pleading with effect before the Athenian Bouλή:)—τὸν Ἀλκιβιάδην ἐφόβουν μὴ καὶ ἦν ἐς τὸν δῆμον ταῦτα λεγῶσιν, ἐπαγᾶγονται τὸ πλῆθος καὶ ἀπωσθῇ ἢ Ἀργείων συμμαχία: where the καὶ before ἦν goes with ἐπαγᾶγονται. Some adopt the conj. εἰ τι μὴ, 'unless perchance': for τι so used, see below 969. O. C. 1450, Tr. 586, 712 but no change is required.—For the pres. κλύεις, cp. Ph. 261.

306 μαθόντες εὖ. εὖ = 'with care,' 'a-right': cp. Aí. 18 ἐπέγνω εὖ: cf. 528 ἐὰν τὸ ταχθὲν εὖ ταλμᾷ τελεῖν. Meineke's conj. ἦ, adopted by Nauck, is weak, and against the rhythm.

310 ε. ἀπ' οἰωνῶν φάτιν: for ἀπό. see 43: φάτιν, 151.—ἄλλην ὁδόν, as divination by fire (see on 21), to which Teiresias resorts (Andr. 1005) when the voice of birds fails him.

312 π. ῥῦσαι σεαυτὸν κ.τ.λ. ῥέεσθαι



what a plague doth haunt our State, from which, great prophet, we find in thee our protector and only saviour. Now, Phocbus—if indeed thou knowest it not from the messengers—sent answer to our question that the only riddance from this pest which could come was if we should learn aright the slayers of Laius, and slay them, or send them into exile from our land. Do thou, then, grudge neither voice of birds nor any other way of seer-lore that thou hast, but rescue thyself and the State, rescue me, rescue all that is defiled by the dead. For we are in thy hand; and man's noblest task is to help others by his best means and powers.

## TEIRESIAS.

Alas, how dreadful to have wisdom where it profits not the wise! Aye, I knew this well,

that the 1st hand had written σὺ οὖν, omitting δ'.) σὺ δ' οὖν γ. 315 ἔχοι I.: ἔχει γ.—πῶνος L, with ων written above σσ by the first corrector (S). Several of the later MSS. (including A) have πόνων, though πῶνος continued to be current as a variant. 317 λύη L: λύει or λύη γ.

π is to draw a thing to oneself, and so to protect it. ῥύσσαι μίασμα here = literally, 'take the defilement under thy care', i.e. 'make it thy care to remove the defilement.' Cp. πρόστη' ἀναγκαίαι τύχης (Aī. 803), shelter my hard fate, (instead of, 'shelter me from it') πᾶν μίασμα, the whole defilement, as affecting not only human life but also the herds and flocks and the fruits of the earth: cp. 253.—τοῦ τεθνηκότος, gen. of the source from which the μίασμα springs,—more pathetic than τοῦ φόβου, as reminding the hearer that vengeance is due for innocent blood. Both πᾶν and the usual sense of μίασμα forced us to understand, 'avenge the uncleanness [i.e. the unpunished murder] of the dead man.' For ῥύσαι δὲ Blaydes conj. λῦσον δὲ, comparing Eur. Or. 598 μίασμα λῦσαι. But the triple ῥύσαι is essential to the force.

314 ἐν σοὶ = penes te: O. C. 248 ἐν ἐμῷ ὡς θεῷ | κείμεθα τλάμονες: Eur. Alc. 278 ἐν σοὶ δ' ἐσμέν καὶ γῆν καὶ μή.—ἄνδρα, accus before, not after, ὠφελεῖν, as in Anī. 710 ἀλλ' ἄνδρα, καὶ τις ἢ σοφός, τὸ μανθάνειν | πῶλλ' αἰσχρὸν οὐδέεν. In both places ἄνδρα has a certain stress—'for mortal man.' But in Aī. 2344 ἄνδρα δ' οὐ δίκαιον, ἔθασον, βλάπτειν τὸν ἐσθλόν, ἄνδρα is the subject, agreeing with τὸν ἐσθλόν.

ἀφ' ὧν ἔχοι γὰρ καὶ δύναιτο, by means of all his resources and faculties. The

optat. is thus used in universal statements, and therefore especially in γνώμαι: cp. 979' Ant 666 ἀλλ' ὅν πῶλιν στήσεις, τοῖδε χρὴ κλύειν: Xen. Cyr. 1. 6. 19 ἀλλὰ τοῦ μὲν αὐτὸν λέγειν, δὲ μὴ σαφῶς εἰδεῖν, φειδεσθαι δεῖ. So here we supply ἐστὶ (not ἂν εἴη) with κάλλιστος. The difference between ἀφ' ὧν ἂν ἔχῃ ('may have'), and ἔχοι ('might have'), is that the latter form treats the 'having' as an abstract hypothesis (ἀ τι ἔχοι).

317 λύη: for subjunct. without ἄν, cf. O. C. 395 δι νέος πέση: Aī. 1074 ἐνθα μὴ καθεστήκη δέος: Tr. 1008 δ τι καὶ μύση. The subjunct., ἐνθα μὴ λύη, = 'in a case where it may not profit': the indic., ἐνθα μὴ λύει, = 'in a case where it does not profit.' The use of μὴ, whether with subjunct. or with indic., generalises the statement. Cp. O. C. 839 μὴ 'πίτασσ' δ μὴ κραεῖς: ib. 1442 μὴ πείθ' ἄ μὴ δεῖ. But L has λύη, and some other MSS. have λύη: and it is much more likely that this should have become λύει than vice versa. τῆλ' ἡ λύη = λυσίτελ'η, only here: cp. Eur. Alc 627 φημι τοιοῦτους γάμονι | λυεῖν βροτοῖς.—ταῦτα γὰρ (I have to bewail this now), for, though I once knew it, I had forgotten it. Teiresias, twice summoned (288), had come reluctantly. Only now, in the presence of Oedipus, does he realise the full horror of the secret which he holds.

- εἰδὼς διώλεσ'· οὐ γὰρ ἂν δεῦρ' ἰκόμην.  
 ΟΙ. τί δ' ἔστιν; ὥς ἄθνημος εἰσελήλυθας.  
 ΤΕ. ἄφες μ' ἐς οἶκους· ῥᾶστα γὰρ τὸ σὸν τε σὺ 320  
 · καὶ γὰρ διοίσω τοῦμόν, ἣν ἐμοὶ πίθη.  
 ΟΙ. οὐτ' ἐννομ' εἶπας οὔτε προσφιλῇ πόλει  
 · τῇδ', ἣ σ' ἔθρεψε, τήνδ' ἀποστερῶν φάτιν.  
 ΤΕ. ὁρῶ γὰρ οὐδὲ σοὶ τὸ σὸν φώνημ' ἰὸν  
 · πρὸς καιρόν· ὥς οὖν μηδ' ἐγὼ ταῦτόν πάθω. 325  
 ΟΙ. μὴ πρὸς θεῶν φρονῶν γ' ἀποστραφῆς, ἐπεὶ  
 · πάντες σε προσκυνοῦμεν οἷδ' ἰκτῆριοι.  
 ΤΕ. πάντες γὰρ οὐ φρονεῖτ'. ἐγὼ δ' οὐ μὴ ποτε  
 · τὰμ', ὥς ἂν εἶπω μὴ τὰ σ', ἐκφῆνω κακά.  
 ΟΙ. τί φῆς; ξυνειδὼς οὐ φράσεις, ἀλλ' ἐννοεῖς 330  
 · ἡμᾶς προδοῦναι καὶ καταφθεῖραι πόλιν;  
 ΤΕ. ἐγὼ οὐτ' ἐμαυτὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ'  
 · ἄλλως ἐλέγχεις; οὐ γὰρ ἂν πύθοιό μου.

**322** ἐννο μ' L, with an erasure between ο and μ'. The 1st hand had written *ἐννομον* (found in some later mss.); the correction may be due either to the 1st hand itself, or to the διορθωτής (S). L has *προσφιλῇ*, with *ει* written above, by S (I think), rather than by the 1st hand. Many later mss. (including A) combine *ἐννομ'* with *προσφιλῇ*, though the latter error was prob. generated by *ἐννομον*. **326** μηδ' ἐγὼ] μὴ λέγω

**318** διώλεσ' = let slip out of my memory; cp. σφῆσθαι to remember, *El.* 993, 1257, *Tr.* 683; Plat. *Theaet.* 153 B κτῆται τε μαθήματα καὶ σφῆται; *Ker.* 455 B ἃ ἐμαθε, σφῆται. So Terent. *Phormio* 2. 3. 39 *perii hercle: nomen perididi*, 'have forgotten.'—Some explain, 'suppressed the thought.'

**319** τί δ' ἔστιν; *El.* 920 φεῖ τῆς ἀνοίας ..ΧΡΤΣ. τί δ' ἔστιν; and so often in Soph. (as 1144, *Tr.* 339, *El.* 921): δέ marking that the attention is turned to a new point, as in τί δ'; *quid vero?* (941), or to a new person: Isaeus or. 8 § 24 σὺ δὲ τίς εἶ;

**321** 2. διοίσω, bear to the end: Eur. *Hipp.* 1143 δακρυσι διοίσω | πότμον ἀποτμον, *live out* joyless days: Thuc. 1. 11 εἰ ξυνεχῶς τὸν πόλεμον διέφερον. διαφέρειν could not mean 'to bear apart' (from each other), though that is implied.—πίθη, i.e. obey me by letting me go home.

**322** οὐτ' ἐννομ' κ.τ.λ.: not in conformity with usage, which entitled the State to benefit by the wisdom of its μάντις. The king's first remonstrances are gentle.

**323** ἀποστερῶν, 'withholding': Arist. *Rhet.* 2. 6. 3 ἀποστερῆσαι παρακαταθήκην, *depositum non reddere*.—φάτιν, of a divine message, 151.

**324** ὅπως γὰρ κ.τ.λ.: (I do not speak for I see that neither dost thou speak opportunely: (I am silent) therefore, lest I too should speak unseasonably.

**326** πρὸς καιρόν = *καίριως*, as *Ph.* 1279, *Tr.* 59.—ὥς οὖν κ.τ.λ.: '(I do not speak), then, in order that neither (μηδέ) may I share your mishap (of speaking amiss).' If he speaks not, *neither* will he speak wrongly. Cp. Thuc. 2. 63 εἰκός...μη φεύγειν τοὺς πόνοισι, ἢ μηδὲ τὰς τιμὰς διώκειν. I now prefer this view to taking μηδ' ἐγὼ as irregular for μὴ καὶ ἐγὼ ('lest I too...'),—resolving μηδέ into μὴ not, δέ on the other hand though the place of ἐγὼ suggests this. Kvičala's μὴ λέγων is ingenious and attractive; it may, indeed, be right; but seems hardly necessary.

**326** μὴ πρὸς θεῶν κ.τ.λ. The attribution of these two verses to the Chorus in some mss. is probably due to the poet in 327 having misled those who did not

let it slip out of mind; else would I never have come

E. What now? How sad thou hast come in!

E. Let me go home; most easily wilt thou bear thine own  
in to the end, and I mine, if thou wilt consent.

E. Thy words are strange, nor kindly to this State which  
red thee, when thou withholdest this response.

E. Nay, I see that thou, on thy part, openest not thy lips  
ason: therefore I speak not, that neither may I have thy  
ip.

E. For the love of the gods, turn not away, if thou hast  
ledge: all we suppliants implore thee on our knees.

E. Aye, for ye are all without knowledge; but never will  
eal my griefs—that I say not thine.

E. How sayest thou? Thou knowest the secret, and wilt  
ell it, but art minded to betray us and to destroy the State?

E. I will pain neither myself nor thee. Why vainly ask  
things? Thou wilt not learn them from me.

**326 f.** L. rightly assigns these two verses to Oedipus. Several later  
ve them to the Chorus, probably because v. 327 was thought less suitable to  
mon of the king. But there is no fitting place for the interposition of the  
before v. 404. **332** ἐγὼ τ' L. (with οὔτε written over ἐμαυτὸν): ἐγὼ οὔτε τ.

the king speaks for all Thebes.  
ὥν γ', if thou hast understanding  
matter) cp. 369 ἐφ' οἷς γὰρ μὴ  
ἐγὼν φιλω: not, 'if thou art sane.'  
328 οὐ φρονεῖτε='are without un-  
dng,' 'are senseless.'

ἐγὼ δ' οὐ μὴ ποτε ἐκφῆνω τὰ ἐμὰ  
μὴ εἰπω τὰ σά) κακὰ: I will never  
oy (not to call them *thy*) griefs. τὰ  
α, - those secrets touching Oedipus  
ie heavy on the prophet's soul: τὰ  
α, those same secrets in their in-  
t Oedipus. We might render ὥς  
| μὴ τὰ σ' either (i) as above, or  
order that I may not utter thy  
(But (i) is preferable for these  
—(1) The subjunct. εἰπω with  
familiar in such phrases. Plat.  
7 D τοὺς μὲν πλείστοις καὶ πάν-  
ους γιγνομένους, ἵνα μὴ παμπο-  
εἰπωμεν, 'becoming very strange  
—not to use a more unqualified  
2 *Rep.* 507 D οὐδ' ἄλλαις πολλαῖς,  
εἰπω δτι οὐδεμιᾷ, τοιούτου προσ-  
ρός, i.e. few,—not to say none:  
| *pinor* 372 D τοιούτος εἰμι οἷος  
ε, ἵνα μὴδὲν ἐμαυτὸν μεῖζον  
to say nothing more of myself.  
stitution of ὥς ἂν for the com-

moner ἵνα in no way alters the meaning.  
For ὥς ἂν μτ', cp. *Ar. Av.* 1508 τούτῳ ..  
τὸ σκιαδεῖον ὑπέρεχε | ἀνωθεν, ὥς ἂν μὴ μ'  
ἰδῶσι οἱ θεοί. For ὥς ἂν εἰπω μὴ instead  
of ὥς ἂν μὴ εἰπω, cp. 255, *Phil.* 66 εἰ δ'  
ἐργάσει | μὴ ταῦτα. *O. C.* 1365 εἰ δ'  
ἐξέφυστα τάσδε μὴ 'μαντῶ τροφούς. *Her.*  
7. 214 εἰδὲν γὰρ ἂν καὶ ἔων μὴ Μηλιδεύς...  
τὴν ἀτραπὸν. (2) The emphatic position  
of τὰ μ' suits this version. (3) ἐκφῆνω is  
more forcible than εἰπω. If the meaning  
were, 'I will not *reveal* my griefs, in  
order that I may not *mention* (εἰπω) thy  
griefs,' the clauses would be ill-balanced.  
See Appendix, n. on v. 328 f.

**330** ξυνειδώς, because ἐκφῆνω implied  
that he knew. Cp. 704 αὐτὸς ξυνειδώς, ἧ  
μαθὼν ἄλλου πάρα; i.e. of his own know-  
ledge, or on hearsay? Not, 'being an  
accomplice' (as *Ani.* 266 ξυνειδέσθαι | τὸ  
πράγμα βουλευσάντι): Oed. can still con-  
trol his rising anger.

**332** ἐγὼ οὔτ', synizesis. The rugged  
verse is perh. designed to express agi-  
tation. Cp. 1002 ἐγὼ οὐχί: *O. C.* 939  
ἐγὼ οὔτ' ἀνάνδρον, 998 ἐγὼ οὐδέ, 1436  
τελείτ', ἐπεὶ οὐ μοι: *Ani.* 458 ἐγὼ οὐκ  
ἐμελλαν: *Ph.* 1390 ἐγὼ οὐκ Ἀτρεΐδαν.—  
ταῦτ', 29 n.



- ΟΙ. οὐκ, ὦ κακῶν κάκιστε, καὶ γὰρ ἂν πέτρου  
 φύσιν σύ γ' ὀργάνειας, ἐξερεῖς ποτέ, 335  
 ἀλλ' ὥδ' ἀτεγκτός κατελευτήτος φανεῖ;  
 ΤΕ. ὀργὴν ἐμέμψω τὴν ἐμήν, τὴν σὴν δ' ὁμοῦ  
 ναίουσαν οὐ κατείδες, ἀλλ' ἐμὲ ψέγεις.  
 ΟΙ. τίς γὰρ τοιαῦτ' ἂν οὐκ ἂν ὀργίζοιτ' ἔπη  
 κλύων, ἃ νῦν σὺ τήνδ' ἀτιμάζεις πόλιν; 340  
 ΤΕ. ἤξει γὰρ αὐτά, κἂν ἐγὼ σιγῇ στέγω.  
 ΟΙ. οὐκοῦν ἃ γ' ἤξει καὶ σὲ χρὴ λέγειν ἐμοί.  
 ΤΕ. οὐκ ἂν πέρα φράσαιμι. πρὸς τὰδ', εἰ θέλεις,  
 θυμοῦ δι' ὀργῆς ἦτις ἀγριωτάτη.  
 ΟΙ. καὶ μὴν παρήσω γ' οὐδέν, ὡς ὀργῆς ἔχω, 345  
 ἅπερ ξυνήμ'. ἴσθι γὰρ δοκῶν ἐμοί  
 καὶ ξυμφυτεῦσαι τοῦργον, εἰργάσθαι θ', ὅσον

336 ἀπαραιτήτος Schrwald. 337 ὁμήν L 1st hand. γ has been written over μ by an early hand (prob. S), which has also sought to make μ into γ in the text.

334 πέτρου | φύσιν: Eur. *Med.* 1279 ὦ τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδαρος. For the periphrasis cp. Plat. *Phaedr.* 251 B ἡ τοῦ πτεροῦ φύσις, = τὸ πτερόν, πεφυκὸς ὥσπερ πέφυκε, being constituted as it is: *Timae.* 45 B τὴν τῶν βλεφάρων φύσιν: 74 D τὴν τῶν νεύρων φύσιν: 84 C ἡ τοῦ μυελοῦ φύσις: *Legg.* 145 D τὴν ὕδατος φύσιν. And so often in Arist., e.g. ἡ τοῦ πνεύματος φύσις *Meteor.* 2. 8: ἡ τῶν νεύρων φύσις *Hist. Anim.* 3. 5.

335 ποτέ, tandem aliquando: *Phil.* 816 μέθεις ποτέ: *ib.* 1041 τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.

336 ἀτελευτήτος, not brought to an end: *Il.* 4. 175 ἀτελευτήτω ἐπὶ ἔργῳ. *Plut. Mor.* 114 F τὸ γὰρ δὴ ἀτελευτήτων νομίζειν τὸ πένθος ἀνοίας ἐστὶν ἐσχάτης. Here, a man 'with whom one cannot make an end,'—who cannot be brought to the desired issue. In freely rendering, 'Wilt thou never make an end?' we remember, of course, that the adj. could not literally mean 'not finishing.' Possibly it is borrowed from the colloquial vocabulary of the day: the tone is like that of the Latin *odiosus*.

337 ἐμέμψω, aor. referring to the moment just past: so off. ἐπήνεσα, ξυνῆκα, ἡσθην: ἐπηξα (*O. C.* 1466): ἐφριξα (*Al.* 693): ἐδεξάμην (*El.* 668): ἀπέπτωσα (*Eur. Hec.* 1276). ὁμοῦ | ναίουσαν, while (or though) it dwells close to

thee,—possesses and sways thee. So *O. C.* 1134 κηλὶς κακῶν ξυνοικος: *El.* 784 βλάβη | ξυνοικος: *Al.* 639 συστράφοι | ὀργαῖς. But as Eustathius saw, 755. 14) the words have a second meaning: 'thou seest not thine own [τὴν σὴν, thy kinsman, thy mother] is dwelling with thee [as thy wife].' The ambiguity of τὴν σὴν, the choice of the phrase ὁμοῦ ναίουσαν, and the choice of κατείδες leave no doubt of this. Cp. 261.

338 ἀλλ' ἐμὲ ψέγεις: the thought of ὀργὴν ἐμέμψω τὴν ἐμήν returns upon itself, as if from no sense that the contrast between ἐμέμψω and κατείδες would be imperfectly felt without such an iteration. This is peculiarly Sophoclean; cp. above 166 (ἐλθετε καὶ νῦν): *Schneidewin* cp. also *Al.* 1111 οὐ τῆς σῆς οὐτεκ' . | ἀλλ' οὐνεχ' ὀρκων... σοῦ δ' οὐδέν· and similarly *Ant.* 465 ff., *Trach.* 431 ff., *Il.* 361 ff.

339 The emphasis on τοιαῦτα as we. as on οὐκ warrants the repeated ἂν: cp. 139: *Ant.* 69 f.: *Eur. Andr.* 934 οὐκ ἂν ἐν γ' ἐμοῖς δόμοις | βλέπουσ' ἂν αὐγὰς τὰμ ἐκαρποῦτ' ἂν λέχη.

340 ἃ ἀτιμάζεις πόλιν: ἃ cogn. accus.: *Al.* 1107 τὰ σέμω' ἔπη | πόλας ἐκείνου: *Ant.* 550 τί ταῦτ' ἀνίας μ' | ἀτιμάζεις, by rejecting the request that he would speak: *Ant.* 544.

341 ἤξει γὰρ αὐτά. The subject to ἤξει is designedly left indeterminate:





- μὴ χερσὶ καίνων· εἰ δ' ἐτύγχανες βλέπων,  
καὶ τοῦργον ἄν σου τοῦτ' ἔφην εἶναι μόνου.  
TE. ἄληθες; ἐνέπω σὲ τῷ κηρύγματι<sup>100</sup> 350  
ὥπερ προεῖπας ἐμμένειν, καὶ ἡμέρας  
τῆς νῦν προσαυδᾶν μήτε τούσδε μήτ' ἐμέ,  
ὥς ὄντι γῆς τῆσδ' ἀνοσίῳ μιάστορι.  
OI. οὕτως ἀναιδῶς ἐξεκινήσας τόδε  
τὸ ῥῆμα; καὶ ποῦ τοῦτο φεύξεσθαι δοκεῖς; 355  
TE. πέφευγα· τάληθές γάρ ἰσχύον τρέφω.  
OI. πρὸς τοῦ διδαχθεῖς; οὐ γὰρ ἔκ γε τῆς τέχνης.  
TE. πρὸς σου· σὺ γάρ μ' ἄκοντα προὔτρέψω λέγειν.  
OI. ποῖον λόγον; λέγ' αὖθις, ὥς μᾶλλον μάθω.  
TE. οὐχὶ ξυνῆκας πρόσθεν; ἡ \*κπειρᾶ \*λέγων; 360  
OI. οὐχ ὥστε γ' εἰπεῖν γνωστόν· ἀλλ' αὖθις φράσον.

re-touched, to make θ'. εἰργάσθαι θ' r. 349 εἶναι was omitted by the 1st hand in L, but has been written in very pale and faint ink above the line, between ἔφην and μόνου, by a hand of perh. the 12th cent. The later mss. have εἶναι. Kirchhoff conj. τοῦτ' ἔφην ἅπαν μόνου. 350 L has ἡ \*κπειρᾶ λέγειν, with ο written under the accent on λέγ, and a mark of abbreviation, /, over εἰν. Dübner thinks that the 1st hand wrote λέγ, denoting εἰν by the mark aforesaid, and indicating by ο a reading λόγων, to which a marginal gloss by a later hand refers, εἰ πείραν λόγων κρεῖς: then

349 καὶ τοῦργον τοῦτο, the doing of this thing also, αὐτὴν τὴν πράξιν, as dist. from the plotting and the direction of the act.

350 ἄληθες; κ.τ.λ. The same word marks the climax of Creon's anger in *Ant.* 758: cp. *Ar. Av.* 393 ἐτέον; etc. ἐνέπω σὲ ἐμμένειν, I command that thou abide: so *Phil.* 101 λέγω σε.. λαβεῖν.

351 ὥπερ προεῖπας (sc. ἐμμένειν), by which thou didst proclaim that (all) should abide: this is better than taking ὥπερ as by attraction for ὅπερ, since προεῖπον could take an acc. of the thing proclaimed (e.g. ξενίαν, πόλεμον, θάνατον), but not of the edict itself (as κήρυγμα).

353 ὥς ὄντι μιάστορι, an anacolouthon for ὥς ὄντα μιάστορα, as if ἐνέπω σοί had preceded. ἐμέ just before made this necessary. In *Eur. Med.* 57 most mss. give ὥσθ' ἡμερὸς μ' ὑπῆλθε γῆ τε κοῦρανῶ | λέξαι μολούσῃ δεῦρο δεσποίνῃ τύχας, where Porson, reading μολούσαν, admits that the dat. stands in Philemon's parody (*Athenaeus* 288 D), ὥς ἡμερὸς μ' ὑπῆλθε γῆ τε κοῦρανῶ | λέξαι μολόντι τοῦτον ὥς ἐσκεύασα. *Elms.* cp. *Eur. I. A.* 491 ἄλλως τέ μ' ἔλεος τῆς

ταλαιπώρου κόρης | εἰσῆλθε συγγένειαν ἐνοουμένῳ. Conversely *Thuc.* 6. 85 § 1 (τοῖς ἐκεῖ συμμάχοις followed by Χίους, etc. in appos.).

354 ἐκκίνησας. ἐκκινεῖν is used of starting game, *El.* 567 ἐκκίνησεν ποδοῶν | ...ἐλαφον: of rousing one from rest, *Tr.* 1242, and fig. of exciting pain which had been lulled, *id.* 979. Here the notion is that of a startling utterance. Cp. the use of κινεῖν in the sense of mooting subjects which should not have been touched: *Eur. El.* 302 ἐπεὶ δὲ κινεῖς μῦθον, i.e. since thou hast broached this theme: cp. *O. C.* 1526 ἃ δ' ἐξαγιστα μηδὲ κινεῖται λόγῳ. In *Eur. Med.* 1317 τι τάσδε κινεῖς κάναμοχλεύεις πύλας; Porson, with the author of the *Christus Patiens*, reads λόγους, thinking that *Ar. Lys.* 1399 ὃ καίνων ἐπὶ κινητὰ καὶ μοχλευτὰ alluded to that place. So ἀκίνητα (*ἐπη*) = ἀπόρρητα *O. C.* 624, *Ant.* 1060 ὁρρεῖς με τὰ κίνητα διὰ φρενῶν φράσαι. | κινεῖ, κ.τ.λ.

355 καὶ ποῦ κ.τ.λ. And on what ground dost thou think to escape (punishment for) this thing? For ποῦ cp. 390. *Ant.* 1100 ποῦ σὺ στρατηγεῖς τοῦδε; *Dio.*





- TE. <sup>954</sup> φονέα σε φημί τάνδρὸς οὐ ζητεῖς κυρεῖν.  
 OI. ἀλλ' οὐ τι χαίρων δῖς γε πημονάς ἐρεῖς.  
 TE. εἴπω τι δῆτα κάλλ', ἵν' ὀργίῃ πλέον;  
 OI. ὅσον γε χρήζεις· ὥς μάτην εἰρήσεται.  
 TE. λεληθέναι σε φημί σὺν τοῖς φιλτάτοις  
 αἰσχισθ' ὁμιλοῦντ', οὐδ' ὁρᾶν ἵν' εἴ κακοῦ.  
 OI. ἦ καὶ γεγηθὼς ταῦτ' αἰεὶ λέξειν δοκεῖς;  
 TE. εἴπερ τί γ' ἐστὶ τῆς ἀληθείας σθένος.  
 OI. ἀλλ' ἔστι, πλὴν σοί· σοὶ δὲ τοῦτ' οὐκ ἔστ', ἐπεὶ  
 τυφλὸς τά τ' ὦτα τόν τε νοῦν τά τ' ὄμματ' εἴ.  
 TE. σὺ δ' ἄθλιός γε ταῦτ' ὀνειδίζων, ἂ σοὶ  
 οὐδεὶς ὅς οὐχὶ τῶνδ' ὀνειδιεῖ τάχα.  
 OI. μιᾶς τρέφει πρὸς νυκτός, ὥστε μήτ' ἐμὲ  
 μήτ' ἄλλον, ὅστις φῶς ὁρᾷ, βλάψαι ποτ' ἂν.  
 TE. οὐ γάρ σε μοῖρα πρὸς γ' ἐμοῦ πεσεῖν, ἐπεὶ  
 ἱκανὸς Ἀπόλλων, ᾧ τὰδ' ἐκπράξαι μέλει.  
 OI. Κρέοντος ἦ σοῦ ταῦτα τάξευρήματα;  
 TE. Κρέων δέ σοι πῆμ' οὐδέν, ἀλλ' αὐτὸς σὺ σοί.  
 OI. ᾧ πλοῦτε καὶ τυραννὶ καὶ τέχνῃ τέχνης  
 ὑπερφέρουσα τῷ πολυζήλῳ βίῳ,

374 μιᾶς] μάλας G. Wolff.

376 με μοῖρα πρὸς γε σοῦ L (and so the later

used γνωστός in the same sense in the *Hermione* (Antiatistica 87. 25). It has been held that, where a sigmatic form of the verbal (as γνωστός) existed along with the non-sigmatic (as γνωτός), Attic usage distinguished γνωστός as—'what can be known' from γνωτός as—'what is known.' But there is no ground for assuming that such a distinction was observed. See Appendix, n. on v. 361.

362 οὐ ζητεῖς κ.τ.λ. φημί σε φονέα κυρεῖν (ὄντα) τοῦ ἀνδρὸς οὐ (τὸν φονέα) ζητεῖς.

363 ἀλλ' οὐ τι χαίρων: cp. *Ph* 1299 (n.). πημονάς: i.e. such charges are downright calamities, infamies. There is something of a colloquial tone in the phrase: cp. *Al*. 68 μηδὲ συμφορὰν δέχου | τὸν ἀνδρα: *El*. 301 ὁ πᾶσι δαλκίς οὔτος, ἢ πᾶσα βλάβη. Cp. 336 ἀτελεύτητος.

364 εἴπω, delib. subjunct.: *Eur. Ion* 758 εἴπωμεν, ἢ σιγῶμεν, ἢ τί δράσομεν;

366 σὺν τοῖς φιλτάτοις κ.τ.λ.=σὺν τῇ φιλτάτῃ (*Iocasta*): since ὁμιλοῦντ' implies wedlock, and not merely the com-

panionship denoted by ξυνών in 41; the allusive plural, cp. *Tr*. 335 οἱ (meaning *Iolè*): *El*. 652 φιλοῦσθαι g's has).

367 ἵν' εἴ κακοῦ: cp. 413, *Tr*. 375 ποῦ ποτ' εἰμι πράγματος;

368 ἦ καί: 'dost thou *El*. 403 ἦ καὶ τοιαύτη ἐπιρροαίεις φυγας;

370 πλὴν σοί· σοὶ δὲ κ.τ.λ. in these two vv. (1) the rhetorical (ἐκπαραφορά) of the pers. pr. in *O.C.* 250 πρὸς σ' ὅ τι σοὶ φίλον ἐστίν. 787 οὐκ ἔστι σοὶ ταῦτ', ἀλλὰ σὺ ἔστ': *Phil*. 1054 πλὴν εἰς σέ· *Isocr.* or. 15 § 41 κινδυνεύω τὰ ὑμῶν τὰ δὲ μεθ' ὑμῶν τὰ δὲ δι' ὑμῶν ὑπὲρ ὑμῶν. (2) the ninefold τ (παρ) in 371; cp. 425: *O.C.* 1547: *El*. 210. *Al* 1112: σ, *Eur. Al* 1112 σ' ὡς ἴσασιν Ἕλλήνων ὅσοι, *Ennius Ann.* 1. 151 *O Tite tute T tanta tyranno tulisti*. *Cic. Pro* 35 § 96 non fuit igitur illud in iudiciis simile, iudices.



TE. I say that thou art the slayer of the man whose slayer thou seekest.

OE. Now thou shalt rue that thou hast twice said words so dire.

TE. Wouldst thou have me say more, that thou mayest be more wroth?

OE. What thou wilt; it will be said in vain.

TE. I say that thou hast been living in unguessed shame with thy nearest kin, and seest not to what woe thou hast come.

OE. Dost thou indeed think that thou shalt always speak thus without smarting?

TE. Yes, if there is any strength in truth.

OE. Nay, there is,—for all save thee; for thee that strength is not, since thou art maimed in ear, and in wit, and in eye.

TE. Aye, and thou art a poor wretch to utter taunts which every man here will soon hurl at thee.

OE. Night, endless night hath thee in her keeping, so that thou canst never hurt me, or any man who sees the sun.

TE. No, thy doom is not to fall by me: Apollo is enough, whose care it is to work that out.

OE. Are these Creon's devices, or thine?

TE. Nay, Creon is no plague to thee; thou art thine own.

OE. O wealth, and empire, and skill surpassing skill in life's keen rivalries,

except that Δ has σε. γε σοῖ). σε μοῖρα πρὸς γ' ἐμοῦ Brunck.

370 Κρέων δέ

372 δῶλιος, of wretched jolly. Cp. the use of ἀνολβος, *At.* 1156, *Ani.* 1075 (joined with ἀρτοίλος), μέλιος (*At.* 621), κακοδαίμων, κ.τ.λ.

373 οὐδείς (ἐστίν) δὲ οὐχί—πᾶς τις. [*Plat.* *Alc.* 1. 103 B οὐδείς δὲ οὐχ ὑπερβληθεῖς.. πέφυγε. *At.* 725 ἤρασσον.. οὐτίς ἐσθ' ὅς οὐ. More properly οὐδείς δὲ οὐτίς οὐ, declined (by attraction) in both parts, as *Plat. Phaedo* 117 D οὐδένα ὄντινα οὐ κατέκλασε τῶν παρόντων.

374 μιᾶς τρέφει πρὸς νυκτός, thou art cherished by (thy life is passed in) one unbroken night; the pass. form of μία νύξ σε τρέφει. Cp. fr. 524 (N<sup>2</sup>), *τερπνῶς γὰρ αἰεὶ πάντας ἀνοῖα τρέφει*, jolly ever gives a joyous life fr. 532. 4 βόσκει δὲ τοὺς μὲν μοῖρα δισαμερίας, | τοὺς δ' ἄλβος ἡμῶν: *Eur. Hipp.* 367 ὧ πόνοι τρέφοντες βροτοῦς, cares that make up the life of men. μιᾶς might be simply μόνης, but, in its emphatic place here, rather 'unbroken,' unvaried by day: cp. *Ar. Rhet.* 3. 9. 1 (λέξιν) εἰρομένην καὶ τῷ συν-

δεσμῷ μιᾶν, forming one continuous chain. The ingenious conj. μαίλας (nurse) seems to me far less forcible.

376 (οὐκ ἐγὼ σε βλάψω), οὐ γὰρ μοῖρα σε τρεῖν κ.τ.λ.

377 ἐκπράξαι, 'to accomplish' (not to 'exact'); τὰδε has a mysterious vagueness (cp. 341), but includes τὸ πρεσβεῖν σε, as in 1158 τὸδ' refers to δλέσθαι.

379 Κρέων δέ = 'Nay, Creon,'—introducing an objection, as *Tr.* 729 τοιαῦτα δ' ἂν λέξειεν κ.τ.λ.: *O.C.* 395 γέροντα δ' ὀρθοῦν φλαῦρον: and *id.* 1443.

381 τῷ πολυζήλῳ βίῳ, locative dative, defining the sphere of ὑπερφέρουσα, like *ἐν μεγάλῳ ὄρανῳ* | *Ζεὺς* *El.* 174. πολυζήλῳ = full of emulation (ζήλος). Others understand, 'in the much-admired life' (of princes). This is the sense of πολύζηλον (πόσιον) in *Tr.* 185. But (1) βίῳ seems to denote life generally, rather than a particular station: (2) the phrase, following πλούτῳ καὶ τυραννί, would be a weak addition. τέχνη τέχ-

ὅσος παρ' ἱμῖν ὁ φθόνος φυλάσσεται,  
 εἰ τῆσδέ γ' ἀρχῆς οὐνεχ', ἣν ἐμοὶ πόλις  
 δωρητόν, οὐκ αἰτητόν, εἰσεχειρίσεν,  
 ταύτης Κρέων ὁ πιστός, οὐξ ἀρχῆς φίλος,  
 λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἰμείρεται,  
 ὑφεῖς μᾶγον τοιόνδε μηχανορράφον,  
 δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν  
 μόνον δέδορκε, τὴν τέχνην δ' ἔφυ τυφλός.  
 ἐπεὶ φέρ' εἶπέ, ποῦ σὺ μάντις εἶ σαφής;  
 πῶς οὐχ, ὅθ' ἡ ῥαψωδὸς ἐνθάδ' ἦν κύων,  
 ἡῦδας τι τοῖσδ' ἀστοῖσιν ἐκλυτήριον,  
 καίτοι τό γ' αἰνιγμ' οὐχὶ τοῦπιόντος ἦν  
 ἀνδρὸς διειπεῖν, ἀλλὰ μαντείας ἔδει.  
 ἦν οὔτ' ἀπ' οἰωνῶν σὺ προῦφάνης ἔχων  
 οὔτ' ἐκ θεῶν του γνωτόν· ἀλλ' ἐγὼ μολῶν,  
 ὁ μὴδὲν εἰδὼς Οἰδίπους, ἔπαυσά νιν,  
 γνώμη κῦρήσας οὐδ' ἀπ' οἰωνῶν μαθών.

MSS.: Κρέων γε Brunck.

386 τοῦ L, του Γ.

νης | ὑπερφέρονσα refers to the view that the art of ruing is the highest of arts: cp. *Phil.* 138 τέχνα γὰρ τέχνας ἐτέρας πρᾶττει | καὶ γνώμα, παρ' ὅτῳ τὸ θεῖον | Διὸς σκῆπτρον ἀνάσσεται: for skill and wit (γνώμη), surpassing those of other men, belong to him by whom is swayed the godlike sceptre which Zeus gives. *Xen. Mem.* 4. 2. 11 μεγίστης ἐφίεσαι τέχνης· ἐστὶ γὰρ τῶν βασιλέων αὕτη, καὶ καλεῖται βασιλική. But there is also an allusion to the skill shown in solving the riddle, by which Oed. surpassed the μαντική τέχνη of Teiresias (cp. 357).

382 παρ' ἱμῖν ..φυλάσσεται, is guarded, stored, in your keeping: i.e. how much envy do ye tend to excite against those who receive your gifts. φυλάσσεται, stronger than τρέφεται, represents envy as the inseparable attendant on success: cp. *O. C.* 1213 σκαιόσυναν φυλάσσων, stubborn in folly: *Eur. Ion* 735 ἄξι' ἀξίων γεννητόρων | ἦθη φυλάσσει.

384 δωρητόν, οὐκ αἰτητόν, feminine. The adjectives might be neuter: 'a thing given, not asked.' But this use of the neuter adj., when the subject is regarded in its most general aspect, is far most common in simple predications, as *Il.* 2. 204 οὐκ ἀγαθὸν πολυκαιρανῆ: *Eur. Hipp.*

109 τερπνὸν ἐκ κυναγίας | τρέφεται And γνωτόν in 396—which with ἦν—favours the view that the adjectives are fem. Cp. *Al.* κλυτὸς Ἱπποδάμεια: *Thuc.* 2. ἐσβατόν: 7. 87 ὁσμαι οὐκ ἀνεκτ *Rep.* 573 B μανίας...ἐπακτοῦ: *Eryxias* 398 D ἀρετὴ διδακτὴ 1460 πτερωτὸς βρωτή: *Ty.* 446 ἡ τὸς εἰμι (Deianeira).

388 ταύτης, redundant, for εἰ *Xen. Cyr.* 8. 7. 9 τὸ δὲ προσβο καὶ τὸ ἡγεῖσθαι, ἐφ' ὅτι αὖ κα εἶναι, τοῦτο προστάττω.

387 ὑφεῖς, having secretly se agent, 'having suborned.' [*Plat.* *Chus* 368 E προέδρου ἐγκαθέτους ἢ 'having privily brought in suborn dents.' The word μάγος expresses tempt for the rights of divination by Teiresias: ἀγύρτης taunts mercenary impostor. So *Plu.* 165 F joins ἀγύρτας καὶ γόητας, i. 11 μάγοις τε καὶ ἀγύρταις. This sage shows how Asiatic superstition already spread among the vulgar were scorned by the educated, in The Persian μάγος (as conceived Greeks) was one who claimed command the aid of beneficent deities.

how great is the envy that cleaves to you, if for the sake, yea, of this power which the city hath put into my hands, a gift unsought, Creon the trusty, Creon mine old friend, hath crept on me by stealth, yearning to thrust me out of it, and hath suborned such a scheming juggler as this, a tricky quack, who hath eyes only for his gains, but in his art is blind!

Come, now, tell me, where hast thou proved thyself a seer? Why, when the Watcher was here who wove dark song, didst thou say nothing that could free this folk? Yet the riddle, at least, was not for the first comer to read; there was need of a seer's skill; and none such thou wast found to have, either by help of birds, or as known from any god: no, I came, I, Oedipus the ignorant, and made her mute, when I had seized the answer by my wit, untaught of birds.

μοῖραι ἀγαθοεργοί), while the γόης was properly one who could call up the dead (Hec. 1. 490: cp. Plut. *De Defect. Orac.* c. 10). So Eur. *Or.* 1496 (Helen has been spirited away), ἢ φαρμάκωσις (by charms), ἢ μάγων | τέχναισιν, ἢ θεῶν κλοταῖς.

888 ἀγύρτην (ἀγείρω), a priest, esp. of Cybele (μητραγύρτης, or, when she had the lunar attributes, μητραγύρτης), who sought money from house to house (ἐν ταῖς τῶν πλουσίων θύραις ἰστέες, Plat. *Rep.* 364 B), or in public places, for presiding as or expiatory rites: Maximus Tyrius 19. 3 τῶν ἐν τοῖς κύκλοις ἀγείρωντων, οἱ δυνεῖν ὁβολοῦν τῷ προστιχόντι ἀποδοσπίζουσιν.—ἐν τοῖς κέρδεσιν, in the case of gains: cp. *At.* 1315 ἐν ἐμοὶ θρασύς; rather than, 'on opportunities for gain' (ἐπὶ τῇ κερδαίνειν) as Ellendt takes it. Cicero's *videbat in litteris* (*Tusc.* 5. 38. 112, quoted by Schneid.) seems not exactly similar, meaning rather 'in the region of letters' (like *in tenebris*).

890 ἐπεὶ = 'for' (if this is not true): *Eu.* 351 οὐ ταῦτα ..δειλίαν ἔχει; | ἐπεὶ ἔδοξεν, κ.τ.λ.; so *O. C.* 969.—ποῦ; where? i.e. in what sense? Eur. *Ion* 128 τοῦ δέ μοι πατήρ σὺ;—ἐ σαφές = πέφανται ὡς: cp. 355.

891 κύων, esp., because the Sphinx was the watchful agent of Hera's wrath: cp. 36. Ar. *Ran.* 1287 has a line from the Σφίγγι of Aesch., Σφίγγα δυσαιμενῶν [vulg. δυσαιμερίαν] πρύτανιν κοινὰ πεμπεῖ, 'the watcher who presides over all days' (for Thebes).—ραψῳδός, chanting her riddle (in hexameter verse), as the public reciters chanted epic poems. The word is used with irony: the baneful

lay of the Sphinx was not such as the servant of Apollo chants. Cp. 130.

892 τὸ γ' αἰνιγμα' is nominative: the riddle did not belong to (was not for) the first comer, that he should solve it. *O. C.* 751 οὐ γάμων | ἐμπειρος, ἀλλὰ τοῦ-πιόντος ἀρπάσαι. Thuc. 6. 22 πολλὴ γὰρ οὖσα [ἡ στρατιά] οὐ πάσης ἐστὶν πάλειν ὑποδέσθαι. ὁ ἐπιών, any one who comes up; cp. Plat. *Rep.* 372 D ὡς νῦν ὁ τυχὼν καὶ αὐδὲν προσήκων ἐρχεται ἐπ' αὐτό.—διαπειν, 'to declare,' 'to solve': cp. 854. διὰ implies the drawing of clear distinctions; cp. *O. C.* 295 διαιδέναι, *diudicare*, n.

895 εἴην οἷτ' ἀπ' οἰωνῶν ἔχων οὔτ' ἐκ θεῶν του γνωτὸν (ἔχων) προῦφάνης: and thou wast not publicly seen to have this art, either from (ἀπ') birds, or as known through the agency of (ἐκ) any god. προῦφάνης, when brought to a public test. For ἀπό cp. 43: ἐκ with θεῶν του, of the primary or remoter agent (Xen. *Hellen.* 3. 1. 6 ἐκ βασιλέως ἐδόθη), meaning by a φήμη (43) or other sign. γνωτὸν: cp. ou 384 —μολών! he was a mere stranger who chanced to arrive then.

897 ὁ μηδὲν εἰδώς = ὅστις μηδὲν ᾔσθη, 'I, a man who knew nothing,' the generic μή, here with concessive force,—'though I knew nothing, I silenced her' (qui nihil sciret, vici tamen). So in Dem. or. 19 § 31 the generic μή has a causal force: ἡ βουλὴ δέ, ἡ μὴ κωλυθεῖσα ἀκούσαι τῶν ἀλλήλων παρ' ἐμοῦ, οὔτ' ἐπήνεσε τούτους, κ.τ.λ. ('the senate, a body which had not been prevented,' etc.). See Whitelaw in *Trans. Camb. Phil. Soc.*, 1886, p. 17. Cp. 638, 875, 1019.



- ὃν δὴ σὺ πειρᾶς ἐκβαλεῖν, δοκῶν θρόνοις  
 παραστατήσιν τοῖς Κρεοντείοις πέλας. 400
- κλαίων δοκεῖς μοι καὶ σὺ χῶ συνθεῖς τάδε  
 ἀγῆλατῆσιν· εἰ δὲ μὴ δόκεις γέρων  
 εἶναι, παθῶν ἔγνωσ' ἂν οἶά περ φρονεῖς.
- ΧΟ. ἡμῖν μὲν εἰκάζουσι καὶ τὰ τοῦδ' ἔπη  
 ὀργῇ λελέχθαι καὶ τὰ σ', Οἰδίπου, δοκεῖ. 405
- δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ  
 μαντεῖ' ἄριστα λύσομεν, τόδε σκοπεῖν.
- \* TE. εἰ καὶ τυραννεῖς, ἐξισώτεον τὸ γοῦν  
 ἴσ' ἀντιλέξαι· τοῦδε γὰρ καὶ γὰρ κρατῶ.  
 οὐ γάρ τι σοὶ ζῶ δούλος, ἀλλὰ Λοξία. 410
- ὥστ' οὐ Κρέοντος προστάτου γεγράψομαι.  
 λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ὠνείδισας·  
 σὺ καὶ δέδορκας κοῦ βλέπεις ἴν' εἴ κακοῦ,  
 οὐδ' ἔνθα ναίεις, οὐδ' ὅτων οἰκεῖς μέτα.
- ἄρ' οἴσθ' ἀφ' ὧν εἴ; καὶ λέληθας ἐχθρὸς ὧν 415
- τοῖς σοῖσιν αὐτοῦ νέρθε καπὶ γῆς ἄνω,

406 Οἰδίπου. L and the other mss. support this form of the voc. here, and in O. C. 557, 1346; but Οἰδίπου (voc.) in twelve other places. Elmsley and Reisg, whom

400 πέλας, adv., so Aesch. *Theb.* 669 παραστατῆσιν πέλας.

401 κλαίων: cp. 368, 1152: *Ant.* 754 κλαίων φρενώσεις. ὁ συνθεῖς, Creon, as whose agent (387) Teir. is regarded: so in Thuc. 8. 68 ὁ τὴν γνώμην εἰπὼν is contrasted with ὁ τὸ πρᾶγμα ξυνθεῖς.

402 ἀγῆλατεῖν = τὸ ἄγος ἐλαύνειν (see on 98), in this case ἀνδρηλατεῖν (100), to expel the μιδάστωρ. Her. 5. 72 Κλεομένης ... ἀγῆλατεῖ ἐπτακῆσια ἐπίστια (households) Ἀθηναίων. The smooth breathing is supported by Hesychius, by the grammarians in Bekker's *Anecd.* 1. 328. 32, and by most mss. of Soph.; while the aspirate is given by L here, by Eustathius (1704, 5), and by Suidas, who quotes this verse. Curtius distinguishes (1) ἄγ-, ἄγ-ος, guilt, object of awe, whence ἐναγῆς: Skt. *āg-as*, vexation, offence: *Etym.* § 116: (2) root ἄγ, ἄγ-ο-μαι reverence, ἄγ-ιο-ς holy, ἄγ-νό-ς pure: Skt. *jaḡ* (*jaḡ-a-mi*), reverence, consecrate. *Etym.* § 118. In Aesch. *Cho.* 154 and Soph. *Ant.* 775 he would with Herm. write ἄγος as 'consecrated offering.' In both places, however, ἄγος (= *piaculum*) satisfies the sense

(see n. on *Ant.* 775); and for ἄγος there is no other evidence. But this, at least, seems clear: the compound synonym for τὸ ἄγος ἐλαύνειν (Thuc. 1. 126) should be written ἀγῆλατεῖν.

δόκει is the scornful phrase of an angry man; I know little concerning thee, but from thine aspect I should judge thee to be old: cp. 562 where Oed. asks, τότε οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ; Not (1) 'seemed,' as opposed to really be ug; nor (2) 'wast felt by me' to be old: a sense which the word surely could not yield.

403 παθῶν, by bodily pain, and not merely μαθῶν, by reproof: cp. 641.—οἶά περ φρονεῖς. see on 624 οἶόν ἐστι τὸ φρονεῖν.

405 ὀργῇ, modal dat., cp. O. C. 639 θυμῷ—καὶ τὰ σ' κ.τ.λ., the elision as in 329: see on 64.

407 τόδε emphatically resumes ὅπως λύσομεν, 'this we must consider' cp. 385 ταύτης: so *Tr.* 458 τὸ μὴ πυνθέσθαι, τοῦ-τὸ μ' ἀλγύνειν ἂν: *Ph.* 913.

408 εἰ καὶ κ.τ.λ. For εἰ καὶ see on 305. ἐξισώτεον κ.τ.λ. = δεῖ ἐξισοῦν τὸ γοῦν



And it is I whom thou art trying to oust, thinking to stand close to Creon's throne. Methinks thou and the plotter of these things will rue your zeal to purge the land. Nay, didst thou not seem to be an old man, thou shouldst have learned to thy cost how bold thou art.

CH. To our thinking, both this man's words and thine, Oedipus, have been said in anger. Not for such words is our need, but to seek how we shall best discharge the mandates of the god.

TE. King though thou art, the right of reply, at least, must be deemed the same for both; of that I too am lord. Not to thee do I live servant, but to Loxias; and so I shall not stand enrolled under Creon for my patron. And I tell thee—since thou hast taunted me even with blindness—that thou hast sight, yet seest not in what misery thou art, nor where thou dwellest, nor with whom. Dost thou know of what stock thou art? And thou hast been an unwitting foe to thine own kin, in the shades, and on the earth above;

Dindorf follows, hold *Οιδίπους* to be alone correct. Here, at least, euphony recommends *Οιδίπου*. It is more probable that both forms were admissible. 418 *δεδορκας*

*ἴσα ἀντιλέξαι*, one must equalize the right at least of like reply; i.e. you must make me so far your equal as to grant me the right of replying at the same length. The phrase is a pleonastic fusion of (1) *ἐξισωτέον τὸ ἀντιλέξαι* with (2) *συγχωρητέον τὸ ἴσα ἀντιλέξαι*.

410 f. *Δοξία*: see note to 853.—*ὥστ' οὐ Κρέοντος κ.τ.λ.* 'You charge me with being the tool of Creon's treason. I have a right to plead my own cause when I am thus accused. I am not like a resident alien, who can plead before a civic tribunal only by the mouth of that patron under whom he has been registered.' Every *μέτοικος* at Athens was required *ἐπιγράφεσθαι προστάτην*, i.e. to have the name of a citizen, as patron, inscribed over his own. In default, he was liable to an *ἀπροστασίου γραφή*. Ar. *Pax* 684 *αὐτῷ πατρὸν προστάτην ἐπεγράψατο*: *Ach.* 1095 *ἐπεγράφου τὴν Γοργόνα*, you took the Gorgon for your patron: *Lysias* or. 31 § 9 *ἐν Ἄρωπῳ μετοίκιον κατατίθεις* (paying the alien's tax) *ἐπὶ προστάτου φέει*.—*γεγράφωμαι*, will stand enrolled: cp. Ar. *Eq.* 1370 *οὐδεὶς κατὰ σποιδας μετεγγραφήσεται*, | ἀλλ' ὥσπερ ἦν τὸ πρῶτον ἐγγεγράφεται: *Theocr.* 18. 47 *γράμματα δ' ἐν φλοιῷ γε-*

*γράφεται*, remain written.—For the gen. *Κρέοντος* cp. Ar. *Eq.* 714 *τὸν δῆμον σε αὐτοῦ νομόμικας*.

412 *λέγω δ'*, a solemn exordium, bespeaking attention: cp. 449.—*τυφλὸν μ' ἀνείδισας*. As *ἀνείδισας* could not stand for *ἀπεκάλεσας*, 'called me reproachfully,' *τυφλὸν* must stand for *ὥς τυφλὸν ὄντα*. For the ellipse of *ὄντα*, cp. *El.* 899 *ὥς δ' ἐν γαλήνῃ πάντ' ἐδερκόμην τόπον*: for that of *ὥς*, *O. C.* 142 *μή μ', ἱκετεύω, προσίδητ' ἀναμον*.

418 *σὺ καὶ δεδορκας*. 'Thou both hast sight and dost not see,' i.e. thou hast sight, and at the same time dost not see. The conject. of Reiske and Brunck, *σὺ, καὶ δεδορκῶς* (though having sight), *οὐ βλέπεις*, spoils the direct contrast with *τυφλὸν*.

414 *ἔνθα ναίεις* might mean, 'in what a situation thou art': but, as distinguished from the preceding and following clauses, is best taken literally: 'where thou dwellest,'—viz., in thy murdered father's house.

418 *ἀρ' οἶσθα κ.τ.λ.* Thy parents are unknown to thee. *Υεα, and* (καὶ) thou knowest not how thou hast sinned against them,—the dead and the living.

- καί σ' ἀμφιπλήξ<sup>417</sup> μητρός τε καὶ τοῦ σοῦ πατρὸς  
 ἔλα<sup>418</sup> ποτ' ἐκ γῆς τῆσδε δεινόπους<sup>419</sup> ἀρά,  
 βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον.  
 βοῆς δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμήν,  
 ποῖος Κιθαιρῶν οὐχὶ σύμφωνος τάχα.  
 ὅταν κατὰίσθῃ τὸν ὑμέναιον, ὃν δόμοις  
 ἄνορμον εἰσέπλευσας, εὐπλοῖας<sup>420</sup> τυχών;  
 ἄλλων δὲ πλῆθος οὐκ ἐπαίσθάνει κακῶν,  
 ἃ σ' ἐξίσώσεί<sup>421</sup> σοί τε καὶ τοῖς σοῖς τέκνοις. 425  
 πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμόν στομα  
 προπῆλάκιζε· σοῦ γὰρ οὐκ ἔστιν βροτῶν  
 κάκιον ὅστις ἐκτριβήσεται<sup>422</sup> ποτε.  
 ΟΙ. ἦ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν;  
 οὐκ εἰς ὄλεθρον; οὐχὶ θῶσσον; οὐ πάλιν 430  
 ἄψῳρρος οἴκων τῶνδ' ἀποστραφεῖς ἄπει;  
 ΤΕ. οὐδ' ἰκόμην ἔγωγ' ἄν, εἰ σὺ μὴ κάλεις.  
 ΟΙ. οὐ γάρ τί σ' ἤδη μῶρα φωνήσονται, ἐπεὶ  
 σχολῇ σ' ἄν οἴκους τοὺς ἐμούς ἐστειλάμην.<sup>423</sup>

καὶ L. δεδορκώς κοῦ τ.

420 λιμήν] μυχοῖ Wecklein.

424 σχολῇ σ' MSS.:

417 ἀμφιπλήξ: as in Tr. 930 ἀμφιπλήγῃ φασγάνῳ = a sword which smites with both edges, so here ἀμφιπλήξ ἀρά is properly a *curse which smites on both sides*,—on the mother's and on the father's part. The pursuing 'Αρά must be conceived as bearing a whip with double lash (διπλῇ μάστιγι, *Al.* 242). Cp. ἀμφίπυρος, carrying two torches (*Tr.* 214). The genitives μητρός, πατρὸς might be causal, with ἀμφιπλήξ, 'smiting twice—for mother and for sure,' but are better taken with ἀρά, which here = 'Ερινύς: cp. Aesch. *Theb.* 70 'Αρά τ', 'Ερινύς πατρὸς ἡ μεγασθενής.

418 δεινόπους, with dread, untiring chase: so the Fury, who chases guilt 'as a hound tracks a wounded fawn' (Aesch. *Emm.* 246), is χαλκόπους (*El.* 491), τανύπους (*Al.* 837), καμψίπους ('fleet,' Aesch. *Theb.* 791).

419 βλέποντα κ.τ.λ., i.e. τότε σκότον βλέποντα, εἰ καὶ νῦν ὄρθα βλέπεις. The Greek love of direct antithesis often coordinates clauses where we must subordinate one to the other: cp. below, 673: Isocr. or. 6 § 54 πῶς οὐκ αἰσχρόν. τῇ μὲν Εὐρώπῃ καὶ τῇ Ἀσίᾳ μεστήν πεποιθέναι τροπαίων, ... ὑπὲρ δὲ τῇ πατρίδος...

μηδὲ μίαν μάχην φαίνεσθαι μεμαχημένους: βλέπειν σκότον, like ἐν σκότῳ...] ὁμοίως (1273), Eur. *Bacch.* 510 σκότιον εἰσορᾷ κνέφας.

420 βοῆς δὲ κ.τ.λ. Of thy cry what haven shall there not be (i.e. to what place shall it not be borne),—what part of Cithaeron shall not be resonant with it (σύμφωνος ἔσται κ. αὐτῇ), re-echo it! If we took σύμφωνος ἔσται (and not ἔσται alone) with λιμήν as well as with Κιθαιρῶν, the figurative force of λιμήν would be weakened. We must not understand. What haven of the sea or what mountains (as if Cithaeron stood for θροῖ) shall not resound? λιμήν, poet. in the sense of ὑποδοχή, for that in which anything is received: Aesch. *Pers.* 250 ὃ Περσὲς αἶα καὶ μέγας πλοῦτον λιμήν (imitated by Eur. *Or.* 1077): the augural seat of Teiresias is παντὸς οἰωνοῦ λιμήν, *Ap.* 1000: the place of the dead is 'Αἰδοῦ λιμήν, *id.* 1284. cp. below, 1208.

421 f. ποῖος Κιθαιρῶν, vigorous for ποῖον μέρος Κιθαιρῶνος.—τὸν ὑμέναιον ἄν εἰσέπλευσας, the marriage into which thou didst sail. δόμοις, in the house, local dat. (381): the marriage (ὑμέναιος, here = γάμος) was the haven into which he sailed,

and the double lash of thy mother's and thy father's curse shall one day drive thee from this land in dreadful haste, with darkness then on the eyes that now see true.

And what place shall not be harbour to thy shriek, what of all Cithaeron shall not ring with it soon, when thou hast learnt the meaning of the nuptials in which, within that house, thou didst find a fatal haven, after a voyage so fair? And a throng of other ills thou guessest not, which shall make thee level with thy true self and with thine own brood.

Therefore heap thy scorns on Creon and on my message: for no one among men shall ever be crushed more miserably than thou.

OE. Are these taunts to be indeed borne from *him*?—Hence, ruin take thee! Hence, this instant! Back!—away!—avaunt thee from these doors!

TE. I had never come, not I, hadst thou not called me.

OE. I knew not that thou wast about to speak folly, or it had been long ere I had sent for thee to my house.

σχολῇ γ' Suidas, and so Porson, inserting σ' after ἐμοῖς.

—a haven which seemed secure, but which, in reality, was for him a *δρμος ἄνορμος*.—*εὐπλοίας τυχών*, because Oed.

had borne him  
ρῶν οὐθ' ἱστορῶν,  
was the song sung  
bridegroom were  
ne. *Il.* 18. 492 νύμ-  
δαῖδων ὑπὸ λαμπρομέ-  
ίστην, πολλὸς δ' ὑμέναιος  
ished from the ἐπι-  
rds sung before the  
—*Ant.* 813 οὐθ' ὑμεναίων,  
ἐπινύμφειός | πῶ μέ τις

δὲ κ.τ.λ. Verses 422 425  
with the actual process of the  
the words καταισθῆτον ὑμέναιον  
first discovery made by Oed.,  
wife was the widow of one  
e had himself slain: cp. 821.  
λων πλήθος κακῶν denotes the  
discovery that this wife was his  
r, with all the horrors involved

28 εἰ σ' ἐξισώσει, which shall make  
ce level with *thy (true) self*,—by show-  
g thee to be the son of Laus, not of  
Polybus;—and level with *thine own*  
*children*, i.e. like them, the child of  
Iocasta, and thus at once δδελφός καὶ  
πατήρ (458). For εἰ σ' Markland conject.  
δσ', which shall be made equal for thee

and for thy children: and so Porson in-  
terpreted, conjecturing εἰσ' from Agathon  
fr. 5 ἀγέννητα ποιεῖν εἰσ' ἂν ἢ πεπραγμένα.  
Nauck ingeniously conj. εἰ σ' ἐξισώσει σὺ  
τοκεῖ καὶ σοῖς τέκνοις. But the vulgate is  
sound: for the παρήχησις cp. 371.

428 II. τοῦμόν στόμα: i.e., it is  
Apollo who speaks by my mouth, which  
is not, as thou deemest, the ὑπόβλητον  
στόμα (*O. C.* 794) of Creon.—προπη-  
λάκις: acc. to *Arist. Top.* 6. 6 προπη-  
λακισμός was defined as ὄβρις μετὰ χλευα-  
σίας, insult expressed by scoffing. so in  
*Eth.* 5. 2. 13 κακηγορία, προπηλακισμός—  
libellous language, gross abuse: and in  
*Ar. Theop.* 386 προπηλακισμέναι is ex-  
plained by πολλὰ καὶ παντοῖ' ἀκουούσας  
κακά. *Dem. or.* 21 § 72 has ἀθέτως...  
τοῦ προπηλακίζεσθαι as = 'unused to gross  
contumely' (generally, but with imme-  
diate ref. to a blow).—ἐκτριβήσεται,  
rooted out. *Eur. Hipp.* 683 Ζεὺς σε γεν-  
νήτωρ ἐμὸς | πρόρριζον ἐκτρίψειν.

430 οὐκ εἰς δλεθρον; cp. 1146: *Ar.*  
*Plut.* 394 οὐκ εἰς κόρακα; *Tr.* 1183 οὐ  
θᾶσσον οἴσεις; *Cratinus Nόμοι* fr. 6  
(Meineke p. 27) οὐκ ἀπερρήσεις σὺ θάττον;  
*Aesch. Theb.* 252 οὐκ εἰς φθόρον σιγῶσ'  
ἀνασχήσει τάδε;—πάλιν ἀψορρος, like *El.*  
53 ἀψορρον ἤξαμεν πάλιν: the gen. οἷε δ'  
τωνδ' with ἀποστραφείς.

432 ἰκόμην.. ἐκάλεις: cp. 5 κούρη τὴν

434 σχολῇ σ' ἄν. *Th.* ἀκουσα: *Ar.*  
is stronger than σὺ ἢν ὑμεῖς φατέ | ἔχειν



- TE. ἡμεῖς τοιοῖδ' ἔφυνεν, ὥς μὲν σοὶ δοκεῖ,  
 μῶροι, γόνευσι δ', οἷ σ' ἔφυσαν, ἔμφρονες.  
 OI. ποίοισι; μείνον. τίς δέ μ' ἐκφύει βροτῶν;  
 TE. ἥδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.  
 OI. ὥς πάντ' ἄγαν αἰνικτὰ κάσαφῇ λέγεις.  
 TE. οὐκουν σὺ ταῦτ' ἄριστος εὐρίσκειν ἔφυσ;  
 OI. τοιαῦτ' ὀνειδίζ' οἷς ἔμ' εὐρήσεις μέγαν.  
 TE. αὐτὴ γε μέντοι σ' ἡ τύχη διώλεσεν.  
 OI. ἀλλ' εἰ πόλιν τήνδ' ἐξέσωσ', οὐ μοι μέλει.  
 TE. ἄπειμι τοίνυν· καὶ σύ, παῖ, κόμιζέ με.  
 OI. κομιζέτω δῆθ'· ὥς παρῶν σύ γ' ἐμποδῶν  
 ὀχλεῖς, σὺθεῖς τ' ἂν οὐκ ἂν ἀλγύνοις πλέον.  
 TE. εἰπὼν ἄπειμ' ὦν οὐνεκ' ἦλθον, οὐ τὸ σὸν  
 δείσας πρόσωπον· οὐ γὰρ ἔσθ' ὅπου μ' ὀλεῖς.  
 λέγω δέ σοι· τὸν ἄνδρα τοῦτον, ὃν πάλαι

436 ἥδ' ἡμέρα φύσει σε] τῇδ' ἡμέρα πέσει σφε Nauck.  
 the τ' has been erased.

439 ἄγαντ' L

445 σὺ γ' ἐμποδῶν] L has σὺγ' in an erasure.

*Ant.* 390 σχολῇ ποθ' ἤξω (where σχολῇ γ' ἂν is an inferior *v. l.*), *Plat. Soph.* 233 B σχολῇ ποθ'... ἤθελεν ἂν, *Prot.* 330 E σχολῇ μέντ' ἂν ἄλλο τι βσιον εἴη and often.—οἴκουσ: *O. C.* 643 δόμους στείχειν ἐμούς.—ἰσταλάμην = μετεστειλάμην, μετεπεψάμην. Distinguish στέλλεσθαι, to summon to oneself, from στέλλειν said (1) of the messenger, below 860 πέμψον τινὰ στελοῦντα: (2) of him who sends word by a messenger, *Phil.* 60 οἷ σ' ἐν λιταῖς στείλαντες ἐξ οἴκου μολαῖν: having urged thee with prayers to come: *Ant.* 164 ὑμᾶς... πομπάσω... | ἔσταλ' ἰκέσθαι, sent you word to come.

435 f. τοιοῖδ' refers back to the taunt implied in μῶρα φωνήσαντ', and is then made explicit by μῶροι, ἔμφρονες: cp. *Phil.* 1271 τοιοῦτοι ἦσθα (referring to what precedes—thou wast such as *ἔθου ποῶν ἀντ'*) τοῖς λόγοισι χῶτε μου | τὰ τόξ' ἐκλεπτες, πιστόε, ἀτηρὸε λάθρα. In *fr.* 700 (quoted by Nauck), καὶ τὸν θεὸν τοιοῦτον ἐξεπίσταμαι, | σοφοῖς μὲν αἰνικτῆρα,... | σκαιοῖς δὲ φαῦλον, we have not the preceding words, but doubtless τοιοῦτον referred to them.—ὥς μὲν σοὶ δοκεῖ. σοὶ must be accented; else the contrast would be, not partly between σοὶ and γόνευσι, but solely between δοκεῖ and some other verbal notion. σοὶ does

not, however, cohere so closely κεί as to form a virtual cretic. I less, then, to read (as Elms. prop) μέν σοι or ὥς σοὶ μὲν. Cp. *O.* ὥσπερ σφῶ πατρί: *Eur. Her.* σωτήρ νῶν βλάβη. As neither νῶν adheres to the following ratio to the preceding word, it seems sary to read with Porson ὥς πρὸ νῶν σωτήρ. Here we have ὥς μὲν instead of ὥς σοὶ μὲν, because, be contrast of persons, there is alstrast between semblance (ὥς δὲ fact.—γονεῦσι, 'for' them, i.e. judgment: *Ant.* 904 καίτοι σ' ἐγὼ τοῖς φρονούουσιν, εἴ. *Ag. Av.* 4 νικᾶν τοῖς κριταῖς.

437 ἐκφύει (ῥ). The pres. is i ric (for ἐξέφυσε), but denotes a p character: 'is my sire.' *Eur.* ἥδε τικτεῖ σ', is thy mother *Heracl.* 208 πατήρ δ' ἐκ τῆσδε σέθεν. *Xen. Cyr.* 8. 2. 27 ὁ δὲ (he who was not victorious) νικῶσιν ἐφθόνηι: and so φεύγει εἶναι *passive*. Shilleto thus taki γόμενοι in *Thuc.* 2. 2, οἱ προδὲ 5, οἱ διαβάλλοντες 3. 4; which, I should rather take simply as i participles, = οἱ ἐπήγοντο, προῦδιε βαλλον. He well compares Ve



TE. Such am I,—as thou thinkest, a fool; but for the parents who begat thee, sane.

OE. What parents? Stay...and who of men is my sire?

TE. This day shall show thy birth and shall bring thy ruin.

OE. What riddles, what dark words thou always speakest!

TE. Nay, art not thou most skilled to unravel dark speech?

OE. Make that my reproach in which thou shalt find me great.

TE. Yet 'twas just that fortune that undid thee.

OE. Nay, if I delivered this town, I care not.

TE. Then I will go: so do thou, boy, take me hence.

OE. Aye, let him take thee: while here, thou art a hindrance, thou, a trouble: when thou hast vanished, thou wilt not vex me more.

TE. I will go when I have done mine errand, fearless of thy frown: for thou canst never destroy me. And I tell thee—the man of whom thou hast this long while

hand seems to have written ταῦτ': an early corrector (S?) wrote γρ. σὺ γε in the margin, and altered the word in the text. One later MS. (Vat. a) has συμ'; another (B) τὰ γ'.

440 ἀλγύναις L: ἀλγύναις Elmsley.

q. 266 quem dat Sidonia Dido (is the girl; in Persius 4. 2 sorbitio tollit quem ara ciculat, I find rather a harsh historic pres.

440 ε. οὐκουν κ.τ.λ. Well (οὐν—if I do speak riddles), art not thou most skilled to read them? —τοιαῦτ' ὀνειδίζει μοι, make those things my reproach, in which [ols., dat. of circumstance] thou wilt find me great: i.e. mock my skill in reading riddles if thou wilt; but thou wilt find (on looking deeper) that it has brought me true honour —τοιαῦτα ..ols, as J. C. 1353 (n), Aut. 691, etc.

442 ε. αὐτῇ γε μέντοι. It was just (γε) that fortune, however (μέντοι), that ruined thee. γε emphasises the preceding word: so 778, 1292: Phil. 93 πεμφθείς γε μέντοι (since I have been sent), 1052 οὐκὼν γε μέντοι: Aut. 233 τέλος γε μέντοι, 495 μισῶ γε μέντοι.—τύχη implies some abatement of the king's boast, γνώμη κρήσας, 398. ἐξίσωσ', 1st pers., not 3rd.

443 κομιζέτω δὴθ'. δῆτα in assent, as Aesch. Suppl. 206 Ζεὺς δὲ γεννήτωρ ἴδοι. ΔΑΝ. ἴδοιτο δῆτα.—ἐμποδῶν with παρών, present where thy presence irks: cp. 128. σὺ γε here gives a scornful force: the use of σὺ γε in 1101 (n.) is different. The reading τὰ γ' ἐμποδῶν (found in B) is explained by Brunck and Erfurdt (with Thomas Magister) 'thou hinderest the

business before us,' comparing Eur. Phoen. 706 ἀ δ' ἐμποδῶν μάλιστα ('most urgent') ταῦθ' ἤκω φράσω.

446 ἀλγύναις suits the continuing action better than ἀλγύναις. The aor. occurs Tr. 458 (ἀλγύνειν) and Eur. I. A. 326 (ἀλγύναι): but αἰς and αἰ, as optative endings, are not elsewhere found in Soph.

448 πρόσωπον, 'thy face,'—thy angry presence: the blind man speaks as though he saw the 'vultus instantis tyranni.' Not, 'thy person' (i.e. thy royal quality): πρόσωπον is not classical in this sense, for which cp. the Hellenistic προσωποληπτεῖν, 'to be a respecter of persons,' and the spurious Phocylidea 10 (Bergk Poet. Lyr. p. 361) μὴ ρίψης πενίην ἀδίκως· μὴ κρῖνε πρόσωπον.—οὐκ ἐσθ' ὅπου, there is no case in which...: cp. 355, 390.

449 λέγω δέ σοι, cp. 412.—τὸν ἄνδρα τοῦτον...οὗτός ἐστιν κ.τ.λ. The antecedent, attracted into the case of the relative, is often thus prefixed to the relative clause, to mark with greater emphasis the subject of a coming statement: Tr. 183 τάδε δ' ὥσπερ εἰσορᾷς | ...χωροῦσι: Il. 10. 416 φυλακὰς δ' ὥς εἶραι, ἥρωε, | οὗτις κεκριμένη βύεται στρατὸν: Hom. hymn. Cer. 66 κοῦρην τὴν ἔτεκον... | τῆς ἀδινῆς ὅπ' ἀκουσα: Ar. Plut. 200 τὴν δόναμιν ἣν ὑμεῖς φασὶ | ἔχειν

ζῆτεῖς ἀπειλῶν κἀνακηρύσσων φόνον  
 τὸν Λαίειον, οὗτός ἐστιν ἐνθάδε,  
 ξένος λόγῳ μέτοικος, εἴτα δ' ἐγγενὴς  
 φανήσεται Θηβαῖος, οὐδ' ἡσθήσεται  
 τῇ συμφορᾷ· τυφλὸς γὰρ ἐκ δεδορκότος  
 καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἐπι  
 σκήπτρῳ προδεικνύς γαῖαν ἐμπορεύσεται.  
 φανήσεται δὲ παισὶ τοῖς αὐτοῦ ξυνῶν  
 ἀδελφὸς αὐτὸς καὶ πατήρ, καὶ ἥς ἐφν  
 γυναικὸς υἱὸς καὶ πόσις, καὶ τοῦ πατρὸς  
 ὁμόσπορος τε καὶ φονεὺς. καὶ ταῦτ' ἰὼν  
 εἴσω λογιζοῦ· κἂν λάβῃς ἐψευσμένον,  
 φάσκειν ἔμ' ἤδη μαντικῇ μηδὲν φρονεῖν.

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455

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στρ. α'. ΧΟ. τίς ὄντιν' ἂ θεσπιέπεια Δελφίς εἶπε πέτρα

451 λάβῃς ἐψευσμένον L: λάβῃς μ' ἐψευσμένον τ, which Brunck and Hermann preferred. Blaydes suggests that, with λάβῃς μ', ἔμ' ἤδη might be changed to τὸτ' ἤδη. Wilamowitz conj. λάβῃς ἐψευσμένα. 453 εἶπε L. The letters α (written ς) are in an erasure, which would have been unnecessary if the word first

με, ταύτης δεσπότης γενήσομαι. Plaut. *Trinum.* 985 *Illum quem ementitu's, is ego sum ipse Charmides.*

450 ἀνακηρύσσων φόνον, proclaiming (a search into) the murder: cp. Xen. *Mem.* 2. 10. 2 σώστρα τούτου ἀνακηρύττων: Andoc. or. 1 § 40 ζητητάς τε ἤδη ἡρημένους...καὶ μήνυτρα κεκηρυγμένα ἐκατόν μνᾶς.

451 ε. τὸν Λαίειον: cp. 267.—ξένος μέτοικος, a foreign sojourner: ξένος, because Oed. was reputed a Corinthian. In poetry μέτοικος is simply *one who comes to dwell with others*: it has not the full technical sense which belonged to it at Athens, a resident *alien*: hence the addition of ξένος was necessary. Cp. O. C. 934 μέτοικος τῆσδε γῆς: Ant. 868 πρὸς οὓς (to the dead) ἂδ' ἐγὼ μέτοικος ἔρχομαι.—εἴτα δὲ opp. to νῦν μὲν, implied in ἐνθάδε.—ἐγγενὴς, 'native,' as γεννητός is opp. to ποιητός (adoptive).

454 τῇ συμφορᾷ: the (seemingly happy) event: cp. El. 1230 κάπῃ συμφοραῖσί μοι | γεγηθὸς ἔρπει δάκρυον.—ἐκ δεδορκότος: Xen. *Cyr.* 3. 1. 17 ἐξ ἀφρονος σώφρων γεγένηται.

455 ε. ξένην ἐπι, sc. γῆν: O. C. 184 ξείνος ἐπὶ ξένης: Ph. 135 ἐν ξένῃ ξένον.—γαῖαν with προδεικνύς only: pointing

to, i.e. feeling, ψηλαφῶν, the ground before him: so of a boxer, χερσὶ προδεικνύς, sparring, Theocr. 22. 102. Cp. Lucian *Hercules* 1 τὸ τόξον ἐντεταμένον ἢ ἀριστερὰ προδεικνύσι, i.e. holds in front of him: id. *Hermotimus* 68 θαλλῶ προδειχθέντι ἀκολουθεῖν, ὥσπερ τὰ πρόβατα. Seneca *Oed.* 656 *veret incertus vias, | Baculo senili triste praetentans iter.* The order of words is against taking ξένην with γαῖαν (when we should write ἐπι), and supplying τὴν ὁδὸν with προδεικνύς.

457 ε. ξυνῶν: the idea of daily converse under the same roof heightens the horror. Cp. Andoc. or. 1 § 49 οἷς...ἐχρῶ καὶ οἷς συνῆστα, your friends and associates. ἀδελφὸς αὐτός. If ἀδελφὸς stood alone, then αὐτός would be right: *himself* the brother of *his own* children: but with ἀδελφὸς καὶ πατήρ we should read αὐτός *at once* sire and brother of his own children. Cp. *Ph.* 119 σοφός τ' ἂν αὐτὸς κάγαθος κεκλητ' ἄμα: Eur. *Alc.* 143 καὶ πῶς ἂν αὐτὸς καθάνοιτε καὶ βλέπω;

460 ὁμόσπορος: here act., = τὴν αὐτὴν σπείρων: but passive above, 260. Acc. to the general rule, verbal derivatives with a short penult. are paroxytone when active in meaning (see on βουνόμοις, v.

in quest, uttering threats, and proclaiming a search into the  
er of Larus—that man is here,—in seeming, an alien so-  
er, but anon he shall be found a native Theban, and shall  
e glad of his fortune. A blind man, he who now hath  
a beggar, who now is rich, he shall make his way to a  
ge land, feeling the ground before him with his staff. And  
hall be found at once brother and father of the children  
whom he consorts; son and husband of the woman who  
him; heir to his father's bed, shedder of his father's blood.  
o go thou in and think on that; and if thou find that I have  
at fault, say thenceforth that I have no wit in prophecy.

## CHORUS.

Who is he of whom the divine voice from the Delphian rock hath <sup>1st</sup>  
strophe.

had been εἶδε: it seems to have been ἦδε. In one of the later MSS. (Γ) the  
nd wrote εἶδε, which has been corrected to εἶπε. The Scholiast knew both  
s: but it is hardly doubtful that εἶδε was a conjecture or a corruption.

But those compounded with a  
tion (or with a *privativum*) are  
ed: hence διαβολος, not διαβόλος.  
προς here, no less than in 260.  
other hand πρωτοσπόρος = 'sowing  
πρωτοσπόρος—'first sown.'

λάβης ἐψ., without με: cp. Ph.  
λ' εαν etc.), 801 (ἐμπρησον).  
φάσκειν, inf. for imperat., 'say,'  
rem,' as in Ph. 1411, El. 9. Cp.  
35 ἦν δὲ ἀμάρτω, φάναι Πέρσας  
μν ἀληθέα καὶ με μὴ σωφρονέειν.—  
ῆ: in respect to seer-craft; for dat.,  
x. I. A. 338 τῷ δοκεῖν μὲν οὐχί  
τῷ δὲ βουλεσθαι θέλων.

—612 First στάσιμον. Teiresias  
at denounced Oedipus. Why do  
e Chorus at once express their  
? This ode is the first since v.  
nd therefore, in accordance with  
ception of the Chorus as per-  
reflection, it must comment on  
it has been most stirring in the  
l. Hence it has two leading  
: (1) 'Who can be the murderer?':  
rophe and antistrophe, referring to  
6-315. (2) 'I will not believe  
is Oedipus': 2nd strophe and an-  
he, referring to vv. 316-462.

strophe (463-472). Who is the  
er at whom the Delphic oracle  
He should fly: Apollo and the  
are upon him.

antistrophe (473-482). The word  
ne forth to search for him. Doubt-

less he is hiding in waste places, but he  
cannot flee his doom.

2nd strophe (483-497). Teiresias  
troubles me with his charge against  
Oedipus: but I know nothing that con-  
firms it.

2nd antistrophe (498-512). Only gods  
are infallible; a mortal, though a seer,  
may be wrong. Oedipus has given proof  
of worth. Without proof, I will not  
believe him guilty.

462 θεσπιεία, giving divine oracles  
(ἐπη), fem. as if from θεσπιεκής (not  
found): cp. ἀρτιεία, ἡδυεία. Since  
θεσπ-ι-ε already involves the stem σερ  
(Curt. E. § 632), the termination, from *τερ*  
(*rh.* 620), is pleonastic.—Δελφὶς πέτρα.  
The town and temple of Delphi stood in  
a recess like an amphitheatre, on a high  
platform of rock which slopes out from  
the south face of the cliff: Strabo 9. 418  
οἱ Δελφοί, πετρῶδες χωρίον, θεατροει-  
δές, κατὰ κορυφὴν (i.e. at the upper part  
of the rocky platform, nearest the cliff)  
ἔχον τὸ μαντεῖον καὶ τὴν πόλιν, σταδίων  
εκαίδεκα κύκλον πληροῦσαν: i.e. the  
whole sweep of the curve extends nearly  
two miles. Hom. hymn. Apoll. 1. 283  
ὑπερθεῖν | πέτρῃ ἐπικρέμαται (the rocky  
platform overhangs the Crisaean plain)  
κοιλὴ δ' ὑποδέδρουε βῆσσα (the valley of  
the Pleistus).—εἴπει τελέσαντα (for εἴπε  
τελέσαι) is somewhat rare, but is not 'a  
solecism' (as Kennedy calls it): cp. O. C.  
1580 λέξας Οἰδῖπουν δλωλότα: [Iur.]



- 2 ἄρρητ' ἄρρητων τελέσαντα φοινίαισι χερσίν; 465  
 · 3 ὦρα νιν ἀελλάδων  
 · 4 ἵππων σθεναρώτερον  
 · 5 φυγᾶ πόδα νωμᾶν.  
 · 6 ἐνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρώσκει  
 · 7 πυρὶ καὶ στεροπαῖς ὃ Διὸς γενέτας· 470  
 · 8 δειναὶ δ' ἅμ' ἔπονται  
 · 9 Κῆρες ἀναπλάκῃτοι.

- αἰτ' α'. ἔλαμψε γὰρ τοῦ νιφόεντος ἀρτίως φανείσα  
 · 2 φάμα Παρνασοῦ, τὸν ἀδηλον ἄνδρα πάντ' ἰχνεύειν. 475  
 · 3 φοῖτα γὰρ ὑπ' ἀγρίαν  
 · 4 ὑλᾶν ἀνά τ' ἄντρα καὶ  
 · 5 πέτρας \*ἰσόταυρος,

466 ἀελλαποδων MSS.; ἀελλάδων Hesychius.

472 κῆρες has been made from χεῖρες in L. ἀναπλάκῃτοι L, with μ written above the second α. The false reading ἀναμπλάκῃτοι is found in most (but not all) later MSS. In T there is a Trichas note, ἀναπλακῃτοι γὰρ γραφεῖν (on metrical grounds), εἴρηται γὰρ καὶ ἐν τινι τῶν παλαιωτάτων βιβλίων.

478 L now has πέτρα σ ὡς ταυρος, with an erasure

Rhes. 755 αὐτῶν ἐμμάχους ὀλωλότας: Plat. Gorg. 481 C πότερόν σε φῶμεν νυνὶ σπονδαῖς ἢ παλαιοῖς;

465 ἄρρητ' ἄρρητων: Blaydes cp. O. C. 1237 πρόπαντα | κακὰ κακῶν, Phil. 65 ἐσχατ' ἐσχάτων, Aesch. Pers. 681 ὦ πιστὰ πιστῶν ἡλικίης τ' ἡβῆς ἐμῆς, | Πέρσαι γέροντες. Cp. also 1301 μείζονα τῶν μακίστων. (But El. 849 δειλαία δειλαίων [κυρεῖς], cited by Blaydes, and by Jelf § 139, is not in point.)

466 ἀελλάδων: O. C. 1081 ἀελλὰ ταχύρρωστος πελειάι: fr. 621 ἀελλάδες φωναί. Not, 'daughters of the storm,' as if alluding to the mares impregnated by Boreas, II. 20. 221. For the form, cp. θυσαδάς λιτάς Ant. 1019.

467 ἵππων, instead of ἵππων ποδός: Her. 2. 134 πυραμίδα δὲ καὶ οὗτος ἀπελίπετο πολλὸν ἐλάσσω τοῦ πατρὸς: Xen. Cyr. 3. 3. 41 χώραν ἔχετε οὐδὲν ἥττον ἐντιμον τῶν πρωτοστατῶν.

470 στεροπαῖς. The oracular Apollo is Διὸς προφήτης. As punisher of the crime which the oracle denounced, he is here armed with his father's lightnings, not merely with his own arrows (205).—γενέτας, one concerned with γένος, either passively, = 'son,' as here (cp. γηγενέτα Eur. Phoen. 128), or actively, = 'father.' Eur. has both senses. Cp. γαμβρός, son-

in-law, brother-in-law, or father-in-law and so κηδεστής or πενθερός could have any one of these three senses.

472 Κῆρες: avenging spirits, identified with the Furies in Aesch. Theb. 10. Κῆρες Ἐρινύες, αἱ τ' Οἰδιπόδα γενεὴν ὤλεσαν. Hes. Od. Theog. 217 (Nes) καὶ Μοῖρας καὶ Κῆρας ἐγένετο κηλεσποινοὺς. αἱ τ' ἀνδρῶν τε θεῶν τε παραβασίας ἐφέπονται | οὐδέποτε ληγούσι θεοὶ δεινοῦ χόλοιο, | πρὶν γ' ἀπὸ τῷ ὄντι κακὴν ὅσιν, ὅστις ἀμάρτη. The Μοῖραι decree, the Κῆρες execute. In Tr 133 κῆρες = calamities. — ἀναπλάκῃτοι, *erring or failing in pursuit*: cp. Tr. 10 ἀλλὰ τίς θεῶν | αἰὲν ἀναμπλάκῃτοι Ἄϊδα σφε δόμων ἐρύκει, some god suffers not Heracles to fail, but keeps him from death. Metre requires here the form without μ. ἀμπλακεῖν is prob. cognate of πλάζω (from stem πλαγ for πλακ, Curtius Etym. § 367), strengthened with an inserted μ; cp. ἀμπατος ἀμβροτος.

473 ἔλαμψε: see on 186. — τοῦ νιφόεντος the message flashed forth like a beacon from that snow-crowned range which the Thebans see to the west. I have elsewhere noted some features of the view from the Dryoscephalae pass over Mount Cithaeron:—'At a turn of



as having wrought with red hands horrors that no  
can tell?

is time that he ply in flight a foot stronger than the feet  
m-swift steeds: for the son of Zeus is springing on him,  
ned with fiery lightnings, and with him come the dread,  
g Fates.

a, newly given from snowy Parnassus, the message hath <sup>1st anti-</sup>  
forth to make all search for the unknown man. Into the <sup>strophe.</sup>  
ood's covert, among caves and rocks he is roaming, fierce  
as a bull,

α and σ, and traces of correction at *ὡς τ.* The 1st hand had written  
δ ταῦρος: the correction is old, perh. by the first corrector (S). Most of the  
s. have πέτρας ὡς ταῦρος: one or two, πετραῖος ὡς ταῦρος (J. F. Martin, and  
ut independently) E. L. Lushington, conjectured πέτρας ἰσόταυρος: M.  
, πέτρας ἰσα ταύρους: Dorville, πέτρας ἄτε ταῦρος: Campbell, πέτραισιν ἑναί-

the whole plain of Boeotia bursts  
e sight, stretched out far below  
ere to the north-west soars up  
, and beyond it, Parnassus; and  
this is the middle of May, their  
iffs are still crowned with dazzling  
Just opposite, nearly due north, is  
, on a low eminence with a range  
behind it, and the waters of Lake  
to the north-west, gleaming in  
noon sun.' (*Modern Greece*, p.

Join τὸν ἀδελφὸν ἄνδρα, and take  
e neut. plur., 'by all means.' The  
δ πάντα is very freq. in Soph.,  
h adj., as *Al.* 911 δ πάντα κωφός,  
αἰῶρος: but also occurs with verb,  
338 ταύτων ἔχω γὰρ πάντ' ἐπι-  
εγώ. Here, the emphasis on  
ould partly warrant us in taking  
sing. masc., subject to ἔχνευσιν.  
ough the masc. nominative πᾶς  
es πᾶς τις, it may be doubted  
Soph. would have thus used the  
us πάντα alone for the acc. sing.  
Elendt compares 226, but there  
acc. plur. neut.

πέτρας ἰσόταυρος is J. F. Martin's  
L. Lushington's brilliant emenda-  
πετραῖος δ ταῦρος, the reading of  
hand in L. It is at once closer  
letters, and more poetical, than  
ἄτε ταῦρος (Dorville,—where the  
is un-Attic), πέτρας ἰσα ταύρος  
midt), or πέτρας ὡς ταῦρος, which  
ks like a prosaic correction. I  
the corruption to have arisen  
transcriber who had before him

ΠΕΤΡΑΣΙΣΟΤΑΥΡΟΣ took the first O  
for the art., and then amended ΠΕΤΡΑ-  
ΣΙΣ into the familiar word ΠΕΤΡΑΙΟΣ.  
With a cursive MS. this would have been  
still easier, since in πετρασισοταυρος the  
first σ might have been taken for ο (not a  
rare mistake), and then a simple transpo-  
sition of ι and the supposed σ would have  
given πετραῖος. It is true that such  
compounds with ἰσο- usu. mean, not  
merely 'like,' but 'as good as' or 'no  
better than': e.g. ἰσοδαίμων, ἰσόθεος,  
ἰσόνευς, ἰσόνειρος, ἰσόπαις, ἰσόπρεσβυς.  
Here, however, ἰσόταυρος can well mean  
'wild' or 'fierce of heart' as a bull. And  
we know that in the lost *Κρέονσα* Soph.  
used ἰσοθάνατος in a way which seemed  
too bold to Pollux (6. 174 οὐ πᾶν ἀνεκ-  
τόν),—probably in the sense of 'dread as  
death' (cp. *Al.* 215 θανάτῳ γὰρ ἴσον πάθος  
ἐκπεύσει). The bull is the type of a  
savage wanderer who avoids his fellows.  
Soph. in a lost play spoke of a bull 'that  
shuns the herd,' Bekk *Anecd.* 459. 31 ἀτι-  
μαγέλης δ ἀποστάτης τῆς ἀγέλης  
ταῦρος οὕτω Ζοφοκλῆς. Verg. *Geo.* 3.  
225 (taurus) *Victus abest, longeque ignotis*  
*exulat oris.* Theocr. 14. 43 αἰνός θην  
λέγεται τις, ἔβα καὶ ταῦρος ἀν' ὄλαν a  
proverb ἐπὶ τῶν μὴ ἀναστρεφόντων  
(schol.). The image also suggests the  
fierce despair of the wretched outlaw:  
Aesch. *Cho.* 275 ἀποχημάτοισι ζημiais  
ταυρούμενον, 'stung to fury by the  
wrongs that keep me from my heritage':  
Eur. *Med.* 92 ὄμμα ταυρουμένην: Ar.  
*Ran.* 804 ἐβλεψέ γοῦν ταυρηδὸν ἐγκύβας  
κάτω: Plat. *Phaed.* 117 B ταυρηδὸν

6 μέλεος μελέω ποδὶ χηρεύων,  
7 τὰ μεσόμφαλα γὰς ἀπονοσφίζων  
8 μαντεῖα· τὰ δ' αἰεὶ  
9 ζῶντα περιποτᾶται.

480

στρ β. δεινὰ μὲν οὖν, δεινὰ ταρασσει σοφὸς οἰωνοθέτας, 483  
2 οὔτε δοκοῦντ' οὐτ' ἀποφάσκουσ'· ὅ τι λέξω δ' ἀπορῶ. 485  
3 πέτομαι δ' ἐλπίσιν, οὐτ' ἐνθάδ' ὄρων οὐτ' ὀπίσω.  
4 τί γὰρ ἢ Λαβδακίδαις [οὔτε ταῦν περ  
5 ἢ τῷ Πολύβου νεῖκος ἔκειτ', οὔτε πάροιθέν ποτ' ἔγωγ'  
6 ἔμαθον, πρὸς ὅτου δὴ <βασανίζων> βασάνω  
7 ἐπὶ τὰν ἐπίδαμον φάτιν εἴμ' Οἰδιπόδα, Λαβδακίδαις 495  
8 ἐπίκουρος ἀδήλων θανάτων.

λσ. 483 δεινὰ μὲν οὖν] δεινὰ με οὖν Bergk: δεινὰ με οὖν Nauck. 493 There is a defect in the text as given by L and the other mss., the antistrophic verse (508) being φανερά γάρ ἐπ' αὐτῷ πτερόεσσ' ἦλθε κόρα. (See Metrical Analysis.) The alternatives are, (1) to supply --- after ἔμαθον, or after ὅτου δὴ: (2) to supply

ὑποβλέψαι πρὸς τὸν ἀνθρώπον. With regard to the reading πετραῖος ὁ ταῦρος, see Appendix.

479 χηρεῶν, solitary, as one who is ἀφρήτωρ, ἀθέμστος, ἀνέστιος (IL 9. 63): he knows the doom which cuts him off from all human fellowship (236 f.). Aesch. Eur. 656 τοῖα δὲ χέρνιψ φρατέρων προσδέξεται;

480 τὰ μεσόμφαλα γὰς μαντεῖα = τὰ ἀπὸ μέσου ὀμφαλοῦ γὰς: El 1386 δωμάτων ὑπαστεγοί = ὑπὸ στέγῃ δωματων. Eur. Phoen. 1351 λευκοπήχας κτύπους χερσίν. The ὀμφαλός in the Delphian temple (Aesch. Eur. 40), a large white stone in the form of a half globe, was held to mark the spot at which the eagles from east and west had met: hence Pindar calls Delphi itself μέγαν ὀμφαλὸν εὐρυκόλπου | ...χθονός (Nem. 7. 33): Liv. 38. 48 Delphos, umbiliculus orbis terrarum.—ἀπονοσφίζων, trying to put away (from himself): the midd. (cp. 691) would be more usual, but poetry admits the active: 894 ψυχὰς ἀμύνει: Eur. Or. 294 ἀνακλύπτει ...κάρα: Pind. Pyth. 4. 106 κομίζων = κομίζόμενος (seeking to recover): O. C. 6 φεροντα = φερόμενον. In Phil. 979 ἀπονοσφίζειν τινά τινος = to rob one of a thing: but here we cannot render 'frustrating.'

482 ζῶντα, 'living,' i.e. operative, effectual; see on 45 ζῶσαι.—περιποτᾶται: the doom pronounced by Apollo hovers around the murderer as the οἶστρος around some tormented animal: he cannot shake

off its pursuit. The haunting thoughts of guilt are objectively imaged as terrible words ever sounding in the wanderer's ears.

483 1 The Chorus have described the unknown murderer as they imagine him—a fugitive in remote places. They now touch on the charge laid against Oedipus,—but only to say that it lacks all evidence. δεινὰ μὲν οὖν. οὖν marks the turning to a new topic, with something of concessive force: 'it is true that the murderer is said to be here': μὲν is answered by δὲ after λέξω. For μὲν οὖν with this distributed force, cp. O. C. 664. Ant. 65 for the composite μὲν οὖν (= 'nay rather'), below, 705.—δεινὰ is adverbial: for (1) ταρασσει could not mean κινεῖ, stirs up, raises, dread questions: (2) δοκοῦντα, ἀποφάσκοντα are acc. sing. masc., referring to με understood. The schol., οὔτε πιστά οὔτε ἀπίστα, has favoured the attempt to take the participles as acc. neut. plur., ἀποφάσκοντα being explained as 'negative' in the sense of 'admitting of negation,' ἀποφασίζον καὶ ἀπιστίας δεχόμενα (Frichius). This is fruitless torture of language. Nor will the conj. ἀπαρέσκοντ' (Blaydes) serve: for, even if the Chorus found the charge credible, they would not find it *proving*. δοκοῦντα is not 'believing,' but 'appearing.' Cp. Ant. 1102 καὶ ταῦτ' ἐπαινέει καὶ δοκεῖς παρεκθεῖν; 'and you recommend this course, and approve

wretched and forlorn on his joyless path, still seeking to put from him the doom spoken at Earth's central shrine: but that doom ever lives, ever flits around him.

Dreadly, in sooth, dreadly doth the wise augur move me, who <sup>and</sup> approve not, nor am able to deny. How to speak, I know not; <sup>strophe.</sup> I am fluttered with forebodings; neither in the present have I clear vision, nor of the future. Never in past days, nor in these, have I heard how the house of Labdacus or the son of Polybus had, either against other, any grief that I could bring as proof in assailing the public fame of Oedipus, and seeking to avenge the line of Labdacus for the undiscovered murder.

— — — after βασιάνω. It may be noticed that in L the words πρὸς δὲ stand in a line by themselves, the large space left after them suggesting the loss of something there. See comment.—One later ms. (Bodl. Laud. 54) has παρ' οὗ, with the gloss παρ' οὗ, ἤγουν τοῦ νείκου.

of yielding? The pregnant force of δοκούντα is here brought out by the direct contrast with ἀποφάσκοντα. In gauging the rarer uses of particular words by an artist in language so subtle and so bold as Soph. we must never neglect the context.

485 f. λέξω, probably deliberative aor. subj.: though it might be fut. indic. (cp. 1419, and n. on O. C. 310).—ἐνθάδε, the actual situation, implies the known facts of the past; ὅπισθε refers to the seer's hint of the future (v. 453 φανήσεται κ.τ.λ.): cp. Od. 11. 482 σείω δ', Ἀχιλλεύ, | οὐτις ἀνὴρ προπαρόιθε μακάρτατος, οὐτ' ἄρ' ὀπίσσω (nor will be hereafter).

487 f. ἡ Λαβδακίδαις ἢ τῷ Πολύβου. A quarrel might have originated with either house. This is what the disjunctive statement marks: since ἔκειτο, 'had been made,' implies 'had been provoked.' But we see the same Greek tendency as in the use of τε καὶ where καὶ alone would be more natural: Aesch. P. V. 927 τό τ' ἄρχειν καὶ τὸ δουλεύειν δίχα: cp. Hor. Ep. 1. 2. 12 Inter Hectora Priamiden animosum atque inter Achillen.

493 πρὸς οὗ. In the antistr., 509, the words γὰρ ἐπ' αὐτῷ are undoubtedly sound: here then we need to supply — — — or — — —. I incline to believe that the loss has been that of a participle going with βασιάνω. Had this been βασανίζων, the iteration would help to account for the loss. Reading πρὸς οὗ δὴ βασανίζων βασιάνω, I should take πρὸς with βασιάνω: 'testing on the touchstone whereof'—'using which (νείκος) as a test.' [Receiving my βασανίζων, Kennedy (ed. 1885) replaces the word βασιάνω by

πιθανῶς.] To Brunck's βασιάνω χρησάμενοι (Plat. Legg. 946 c βασάνοις χρώμενοι) the objections are (1) the aorist part, where we need the pres., (2) the tame and prosaic phrase. Wolff writes, πρὸς οὗ δὴ, βασιάνω <πίστιν ἔχων>: Wecklein and Mekler (in his recension of Dindorf's ed., Teubner, 1885) indicate a lacuna, — — —, after βασιάνω. Two other courses of emendation are possible: (i) To supply after ἔμαθον something to express the informant, as τινος ἀστῶν or, προφέροντος, when πρὸς οὗ would mean 'at whose suggestion.' This remedy seems to me improbable. (ii) To supply σύν and an adj. for βασιάνω, as σύν ἀληθεί β., or β. σύν φανερά. As the mutilated verse stands in the mss., it cannot, I think, be translated without some violence to Greek idiom. The most tolerable version would be this:—'setting out from which (πρὸς οὗ neut., referring to νείκος), I can with good warrant (βασιάνω) assail the public fame of Oed.' Then βασιάνω would be an instrumental dative equivalent to βασανῶν ἔχων: and πρὸς οὗ would be like 1236 πρὸς τίνος ποτ' αἰτίας; Ant. 51 πρὸς αἰτοφύρων ἀμπλακημάτων: πρὸς denoting the source back to which the act can be traced.

495 ἐπὶ φάτιν εἶμι, a phrase from war: it is unnecessary to suppose tmesis: Her. 1. 157 στρατὸν ἐπ' ἐωυτὸν ἰόντα: Eur. I. A. 349 ταῦτα μὲν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶτ' ἦύρον κακόν, censured thee: Andr. 688 ταῦτ' εἰ φρονῶν σ' ἐπῆλθον, οὐκ ὀργῆς χάριν.

497 The gen. θανάτων after ἐπικούρος is not objective, 'against' (as Xen.



ἀντ. β. ἀλλ' ὃ μὲν οὖν Ζεὺς ὃ τ' Ἀπόλλων ξύνετοί κα  
 2 εἰδότες· ἀνδρῶν δ' ὅτι μάντις πλέον ἢ γὰ φέρεται,  
 3 κρίσις οὐκ ἔστιν ἀληθής· σοφία δ' ἂν σοφίαν  
 4 παραμείψειεν ἀνὴρ.  
 5 ἀλλ' οὐποτ' ἔγωγ' ἂν, πρὶν ἰδοιμ' ὀρθὸν ἔπος, μεμφομ  
 ἂν καταφαίην.  
 6 φανερά γάρ ἐπ' αὐτῷ πτερόεσσ' ἦλθε κόρα  
 7 ποτέ, καὶ σοφὸς ὦφθη βασιάνω θ' ἀδύπολις· τῷ ἀπ'  
 8 φρενὸς οὐποτ' ὀφλήσει κακίαν.

ΚΡ. ἄνδρες πολῖται, δεῖν' ἔπη πεπυσμένος  
 κατηγορεῖν μου τὸν τύραννον Οἰδίπουν  
 ὕπάρειμ' ἀτλητῶν. εἰ γὰρ ἐν ταῖς ξυμφοραῖς  
 ταῖς νῦν νομίζει πρὸς γ' ἐμοῦ πεπονθέναι

508 φανερά γάρ ἐπ' αὐτῷ] Hermann, thinking v. 493 (ἐμαθον κ.τ.λ.) to be complete as it stands in the mss., omitted the words γὰρ ἐπ' αὐτῷ in his fi (though he afterwards replaced them); and Dindorf did likewise. Tr omitted ἐπ' αὐτῷ, merely on the ground that he thought them unsuitabl

*Mem.* 4. 3. 7 πῦρ...ἐπικούρου...ψύχους), but causal, 'on account of'; being softened by the approximation of ἐπικούρος to the sense of τιμωρός: Eur. *El.* 135 ἔλθοις τῶνδε πάντων ἐμοὶ τῇ μελέᾳ λυτήρ, [...πατρί θ' αἱμάτων | ἐχθιστῶν ἐπικούρος (= 'avenger'). The allusive plur. θανάτων is like αἱμάτων there, and δεσποτῶν θανάτοις Aesch. *Ch.* 52: cp. above 366, τοῖς φίλτάτοις.

498 It is true (οὖν, cp. 483) that gods indeed (μὲν) have perfect knowledge. But there is no way of deciding in a strict sense (ἀληθής) that any mortal who essays to read the future attains to more than I do—i.e. to more than conjecture: though I admit that one man may excel another in the art of interpreting omens according to the general rules of augural lore (σοφία: cp. σοφὸς οἰωνοθέτας 484). The disquieted speaker clings to the negative argument: 'Teiresias is more likely to be right than a common man: still it is not certain that he is right.'

500 πλέον φέρεται, achieves a better result,—deserves to be ranked above me: Her. 1. 31 δοκέων πᾶγχυ δευτέρεια γῶν αἰεσεσθαι, 'thinking that he was sure of the second place at least.'

504 παραμείψειν: Eur. *I. A.* 145 μή τις σε λάθῃ | τροχαλοῖσιν ὄχοις παραμειψαμένη | ...ἀπήνη.

506 πρὶν ἰδοιμ'. After an optative

of wish or hypothesis in the pr clause, πρὶν regularly takes optat ὅςι δλοιο μήπω πρὶν μάθοιμ' εἰ καὶ γνώμην μετοίσει. So after ὅπως, ἵνα, etc.: Aesch. *Eum.* 297 ἔλθοι . γένοιτο: Eur. *Helen.* 435 τίς ἀν.. ὅστις διαγγεῖλαι...;—ὀρθόν: the not 'upright,' established, but 'st —justified by proof, as by the appl of a rule: cp. Ar. *Av.* 1004 ὀρθῶ μ κανόνι προστιθεῖς: so below, 853 1178 τοῦτος ὡς ἄρ' ὀρθὸν ἦνυσαι. H (whom Wolff follows) places the after ὀρθόν, not after ἔπος: 'unti (it) established, I will not appro word of censurers': but the act could not be governed by καταφ this sense.

507 καταφαίην: Arist. *Metaph* 6 ἀδύνατον ἅμα καταφάναι καὶ ἀπ ἀληθῶς. *Defin.* Plat. 413 C ἀλήθ ἐν καταφάσει καὶ ἀποφάσει

508 ἐπ' αὐτῷ, against him: cp 1472 —πτερόεσσα κόρα: the having the face of a maiden, a winged body of a lion: Eur. 1042 ἀ πτεροῦσσα παρθένος. See pen.lix, n. on v. 508.

510 βασιάνῃ with ἀδύπολις which, as a dat. of manner, it q with nearly adverbial force: comm himself to the city under a practi —i.e. ἐργῷ καὶ οὐ λόγῳ. Pind. *Pz*



Nay, Zeus indeed and Apollo are keen of thought, and know <sup>2nd anti-</sup> the things of earth; but that mortal seer wins knowledge above <sup>strophe.</sup> mine, of this there can be no sure test; though man may surpass man in lore. Yet, until I see the word made good, never will I assent when men blame Oedipus. Before all eyes, the winged maiden came against him of old, and he was seen to be wise; he bore the test, in welcome service to our State; never, therefore, by the verdict of my heart shall he be adjudged guilty of crime.

## CREON.

Fellow-citizens, having learned that Oedipus the king lays dire charges against me, I am here, indignant. If, in the present troubles, he thinks that he has suffered from me,

retained γάρ. **510** ἡδύπολις MSS.: ἀδύπολις Erfurdt and Dindorf. **516** πρὸς τ' ἐμοῦ L, with traces of erasure at τ' and ε. The 1st hand had written πρὸς τε μοῦ (or possibly πρὸς γε μοῦ), joining σ, as so often, to the following letter: the corrector erased the τ (or γ), and wrote τ' separately (cp. 134, 257, 294).—πρὸς γ' ἐμοῦ τ, and Suidas (s.v. βάζειν).—πρὸς τι μου Hartung. This was an old conjecture: τι is written

**67** πειρῶντι δὲ καὶ χρυσὸς ἐν βασάνῳ πρέπει | καὶ νόος ὀρθός: 'an upright mind, like gold, is shown by the touchstone, when one assays it': as base metal τρίβω τε καὶ προσβολαῖς μελαμπαγῆς πέλει δεκαιοθεὶς Aesch. *Ag.* 391.—ἀδύπολις, in the sense of ἀνδάνων τῇ πόλει (cp. Pind. *Nem.* 8. 38 ἀστοῖς ἀδών): boldly formed on the analogy of compounds in which the adj. represents a verb governing the accus., as φιλόπολις = φίλων τὴν πόλιν, δροπόλις (epithet of a good dynasty) = ὀρθων τὴν πόλιν (Pind. *Olymp.* 2. 7). In *Ant.* 370 ὑψιπολις is analogous, though not exactly similar, if it means ὑψηλὸς ἐν πόλει, and not ὑψηλὴν πόλιν ἔχων (like δικαιοπόλις = δικαίας πόλεις ἔχουσα, of Aegina, Pind. *Pyth.* 8. 22).

**511** τῷ, 'therefore,' as *Il.* 1. 418 etc.; joined with νύ, *Il.* 7. 352 etc.; Plat. *Theaet.* 179 D τῷ τοι, ὦ φίλε Θεόδωρε, μᾶλλον σκεπτέον ἐξ ἀρχῆς—ἀπ', on the part of: *Tr.* 471 καὶ ἐμοῦ κτήσεται χάριν. The hiatus after τῷ is an epic trait, occasionally allowed in tragic lyrics, as in the case of interjections (cp. *Ph.* 832 n.). Here the stress on τῷ, and the caesura, both excuse it. Cp. *Ar.* 194 ἀλλ' ἀνα ἐξ ἐδράνων. *El.* 148 ἂ Ἴτυν: 16. 157 οἶα Χρυσόθεμις ζῶει καὶ Ἰφιάνασσα (cp. *Il.* 9. 145). Neither πρὸς (E. ms. ey) nor παρ' (Wolff) is desirable.

**513—562** ἐπεισὸδιον δεύτερον, with κομμοί (649—697). Oedipus upbraids Creon with having suborned Teiresias.

The quarrel is allayed by Iocasta. As she and Oedipus converse, he is led to fear that he may unwittingly have slain Laius. It is resolved to send for the surviving eye-witness of the deed.

Oedipus had directly charged Creon with plotting to usurp the throne (385). Creon's defence serves to bring out the character of Oedipus by a new contrast. Creon is a man of somewhat rigid nature, and essentially matter-of-fact. In his reasonable indignation, he bases his argument on a calculation of interest (583), insisting on the substance in contrast with the show of power, as in the *Antigone* his vindication of the written law ignores the unwritten. His blunt anger at a positive wrong is softened by no power of imagining the mental condition in which it was done. He cannot allow for the tumult which the seer's terrible charge excited in the mind of Oedipus, any more than for the conflict of duties in the mind of Antigone.

**516** ἀτλητῶν. The verb ἀτλητέω, found only here, implies an active sense of ἀτλήτος, *impatiens*: as μεμπτός, pass. in *O. C.* 1036, is active in *Tr.* 446. So from the act. sense of the verbal adj. come ἀλαστέω, ἀναισθητέω, ἀναισχυντέω, ἀνελπιστέω, ἀπρακτέω.

**516** πρὸς γ' ἐμοῦ: *Tr.* 738 τί δ' ἐστίν, ὦ παῖ, πρὸς γ' ἐμοῦ στυγούμενον; The conj. πρὸς τι μου was prompted by the absence of τι with φέρον: but cp. Aesch.

- λόγοισιν εἴτ' ἔργοισιν εἰς βλάβην φέρον,  
 · οὔτοι βίου μοι τοῦ μακραίωνος πόθος, <sup>γενέσθαι</sup>  
 · φέροντι τήνδε βάξιν. οὐ γὰρ εἰς ἀπλοῦν  
 · ἢ ζήμια μοι τοῦ λόγου τούτου φέρει, 520  
 · ἀλλ' ἐς μέγιστον, εἰ κακὸς μὲν ἐν πόλει,  
 · κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσονται.  
 ΧΟ. ἀλλ' ἦλθε μὲν δὴ τοῦτο τοῦνείδος τάχ' ἂν  
 · ὀργῇ βιασθὲν μᾶλλον ἢ γνώμῃ φρενῶν.  
 ΚΡ. τοῦπος δ' ἐφάνθη ταῖς ἐμαῖς γνώμαῖς ὅτι 525  
 · πεισθεῖς ὁ μάντις τοὺς λόγους ψευδεῖς λέγοι;  
 ΧΟ. ἡνδᾶτο μὲν τὰδ', οἶδα δ' οὐ γνώμῃ τίνι.  
 ΚΡ. ἐξ ὀμμάτων δ' ὀρθῶν τε καὶ ὀρθῆς φρενὸς  
 · κατηγορεῖτο τοῦπικλημᾶ τοῦτό μου;  
 ΧΟ. οὐκ οἶδ'. ἂ γὰρ δρώσ' οἱ κρατοῦντες οὐχ ὀρώ. 530  
 · αὐτὸς δ' ὁδ' ἦδη δωμάτων ἔξω περᾶ.  
 ΟΙ. οὗτος σύ, πῶς δεῦρ' ἦλθες; ἢ τοσούνδ' ἔχεις  
 · τόλμης πρόσωπον ὥστε τὰς ἐμὰς στέγας

above the line in L, and in several of the later mss. It may have been a result, rather than cause, of the false reading πρὸς τ'. 527 ἐργοῖσι τε βλάβην φέρον Kennedy 528 τοῦ πρὸς δ' L. Of the later mss. some (as B) have τοῦ πρὸς δ'; others (as A) πρὸς τοῦδ' (not τοῦ δ'): others (as Γ and L<sup>2</sup>) τοῦποι or τοῦποι. — τοῦπος is read by most

Ag. 261 σὺ δ' εἶπε (v. L. εἴ τι) κεδὸν εἶπε μὴ πεπυσμένη: Plat. Soph. 237 C χαλεπὸν ἦρον: Meno 97 E τῶν ἐκείνου ποιημάτων λελυμένων μὲν ἐκτῆσθαι αὐ πολλῇ τινασι ἀξίον ἐστι τιμῇ.

527 For the single εἶπε, cp. Tr. 236: Plat. Legg. 907 D ἐάν τις ἀσεβῇ λόγοις εἶτ' ἔργοις: Lind. Pylh. 4. 78 ξείνοι αἶτ' ὦν ἀσπίς. — φέρον: 519 φέροντι: 520 φέρει: such repetitions are not rare in the best Greek and Latin writers. Cp. 158, 159 (ἐμβροτ'), 1276, 1278 (ὁμοῖ), Lucr. 2. 54 — 59 tenebris—tenebris—tenebris—tenebras. See on O. C. 554, Ant. 76.

528 βίου τοῦ μακρ.: Ai. 473 τοῦ μακροῦ χρήζειν βίου: O. C. 1214 αἱ μακραί | ἀμέραι, where the art. refers to the normal span of human life. For βίος μακραίων cp. Tr. 791 δυσπάρεινον λέκτρον.

529 εἰς ἀπλοῦν. The charge does not hurt him in a single aspect only, — i.e. merely in his relation to his family and friends (ἰδία). It touches him also in relation to the State (κτῶν), since treachery to his kinsman would be treason to his king. Hence it 'tends to the largest result' (φέρει ἐς μέγιστον), bearing on the

sum of his relations as man and citizen. The thought is, ἢ ζημία οὐχ ἀπλή ἐστιν ἀλλὰ πολυειδής (cp. Plat. Phaedr. 170 D ἀπλοῦν ἢ πολυειδὲς ἐστιν); but the proper antithesis to ἀπλή is merged in the comprehensive μέγιστον.

523 ἀλλά... μὲν δὴ: cp. Tr. 627 — ἦλθε... τάχ' ἂν, 'might perhaps have come.' ἦλθεν ἂν is a potential indicative, denoting for past time what ἐλθοι ἂν denotes for future time. That is, as ἐλθοι ἂν can mean, 'it might come,' so ἦλθεν ἂν can mean, 'it might have come.' ἦλθεν ἂν does not necessarily imply that the suggested possibility is contrary to fact; i.e., it does not necessarily imply ἀλλ' οὐκ ἦλθεν. Cp. Dem. or. 37 § 57 πῶς ἂν ὁ μὴ παρὼν... ἐγὼ τί σε ἠδίκησα, 'how was I likely to do you any wrong?'

[This was the view taken in my first edition. Goodwin, in the new ed. of his *Moods and Tenses* (1889), has illustrated the 'potential' indicative with ἂν (§ 244), and has also shown at length that ἦλθεν ἂν does not necessarily imply the unreality of the supposition (§ 412). This answers the objection which led me, in a second edition, to suggest that τάχ' ἂν

by word or deed, aught that tends to harm, in truth I crave not my full term of years, when I must bear such blame as this. The wrong of this rumour touches me not in one point alone, but has the largest scope, if I am to be called a traitor in the city, a traitor too by thee and by my friends.

CH. Nay, but this taunt came under stress, perchance, of anger, rather than from the purpose of the heart.

CR. And the saying was uttered, that *my* counsels won the seer to utter his falsehoods?

CH. Such things were said—I know not with what meaning.

CR. And was this charge laid against me with steady eyes and steady mind?

CH. I know not; I see not what my masters do: but here comes our lord forth from the house.

### OEDIPUS.

Sirrah, how camest thou here? Hast thou a front so bold that thou hast come to my house,

of the recent edd.: see comment. 528 ἐξ ὀμμάτων ὀρθῶν δὲ L (the δὲ having been made from τε by a later hand). Most of the later mss. have either this, or (as A) ἐξ ὀμμάτων ὀρθῶν τε. The reading which seems preferable, ἐξ ὀμμάτων δ' ὀρθῶν τε, is

was here no more than τάχα, and that the usage arose from an ellipse (ἦλθε, τάχα δ' ἂν ἔλθοι). In O. C. 964 f. also I should now take ἦν...τάχ' ἂν as = 'perchance it may have been.']

526 I formerly kept τοῦ πρὸς δ', with L. But the anastrophe of πρὸς seems to be confined to instances in which it is immediately followed by an attributive genitive, equiv. to an epithet: see on 178. For πρὸς τοῦ δ' we could indeed cite Aesch. *Eum.* 593 πρὸς τοῦ δ' ἐπέσθης καὶ τῶος βουλευμάτων; But I now prefer τοῦ ποσ δ', because (1) Creon seems to ask the Chorus for a confirmation of the almost incredible report that Oed. had brought such a charge: he would naturally be less concerned to know whether any one had uttered it *before* Oed. (2) Verse 527 favours τοῦ ποσ.—Cr. 848 ἀλλ' ὡς φανέν γε τοῦ ποσ.

527 ἠὲ δ' αὖτο· these things were said (by Oedipus); but I do not know how much the words meant; i.e. whether he spoke at random, or from information which had convinced his judgment.

528 The reading ἐξ ὀμμάτων δ' ὀρθῶν τε gives a fuller emphasis than ἐξ ὀμμάτων ὀρθῶν δα: when δ' had been omitted, τε was naturally changed to δα. The

place of τε (as to which both verse and prose allowed some latitude) is warranted, since ὀμμάτων-ὀρθῶν opposed to ὀρθῆς-φρενός forms a single notion. ἐξ = 'with': *El.* 455 ἐξ ὑπερτέραις χερσὶς: *Tr.* 875 ἐξ ἀκινήτου ποδός. ὀμμάτων ὀρθῶν: cp. 1385: *Al.* 447 καὶ μὴ τόδ' ὄμμα καὶ φρένες διάστροφος | γνώμης ἀπῆξαν τῇ ἐμῇ: *Eur. H. F.* 931 (when the frenzy comes on Heracles) ὁ δ' οὐκέθ' αὐτὸς ἦν, | ἀλλ' ἐν στροφῇ σιν ὀμμάτων ἐφθαρμένον, κ.τ.λ. In *Hor. Carm.* 1. 3. 18 Bentley gave *rectis oculis* for *necis*.

529 οὐκ οἶδ'. Creon has asked: 'Did any trace of madness show itself in the bearing or in the speech of Oedipus?' The Chorus reply: 'Our part is only to hear, not to criticise.' These nobles of Thebes (1223) have no eyes for indiscretion in their sovereign master.

532 L Join οὗτος σέ: cp. 1121: *Eur. Hec.* 1280 οὗτοι σέ, μαίνει καὶ κακῶν ἐργῶν τυχεῖν; where οὗτος, σέ μαίνει is impossible—τόλμης, gen. of quality (or material); cp. *Ani.* 114 χιόνος πτέρυγι: *El.* 19 ἀστρων εὐφρόνη.—τοσόνδε τόλμης-πρόσωπον, like τοῦ μὲν φρενῶν-δνευρον (*El.* 1390), νεῖκος-ἀνδρῶν ξύναιμον (*Ani.* 793).



- ἴκου, φονεὺς ὧν τοῦδε τάνδρὸς ἐμφανῶς  
 ληστής τ' ἐναργῆς τῆς ἐμῆς τυραννίδος; 535  
 φέρ' εἰπὲ πρὸς θεῶν, δειλίαν ἢ μωρίαν  
 ἰδὼν τιν' ἐν μοι ταῦτ' ἐβουλεύσω ποεῖν;  
 ἢ τοῦργον ὥς οὐ γνῶριοίμ' σου τόδε  
 δόλω προσέρπον \*ἢ οὐκ ἀλεξοίμην μαθών;  
 ἄρ' οὐχὶ μῶρόν ἐστι τοῦγχείρημά σου, 540  
 ἄνευ τε πλήθους καὶ φίλων τυραννίδα  
 θηρᾶν, ὃ πλήθει χρήμασιν θ' ἀλίσκεται;  
 KP. οἶσθ' ὡς πόησον; ἀντὶ τῶν εἰρημένων  
 ἴσ' ἀντάκουσον, κᾶτα κρίν' αὐτὸς μαθών.  
 OI. λέγειν σὺ δεινός, μαυθάνειν δ' ἐγὼ κακὸς 545  
 σοῦ· δυσμενῇ γὰρ καὶ βαρύν σ' ἡῦρηκ' ἐμοί.  
 KP. τοῦτ' αὐτὸ νῦν μου πρῶτ' ἀκουσον ὡς ἐρῶ.

given by Suidas and a few later mss. (Γ, Δ, Trn.). 537 ἐν ἐμοί mss.: ἐν μοι Reisig. 538 γνῶρίσοιμι mss.: γνῶριοίμ' Elmsley. 539 ἢ οὐκ A. Spengel. 541 πλῆθους mss. The conjecture πλάτου, first made by an anony-

535 τῆς ἐμῆς closely follows τοῦδε τάνδρὸς, as O. C. 1329. so *At.* 865 μυθησάμην immediately follows ἄλας θροεῖ. If a Greek speaker rhetorically refers to himself in the third person, he usu. reverts as soon as possible to the first.

537 ἐν μοι. The mss. have ἐν ἐμοί, making a verse like *Tr.* 4, ἐγὼ | δὲ τὸν ἐμὸν, καὶ πρὶν εἰς Ἀιδου μολεῖν. But such a verse is rare, and unpleasing. When a tribrach holds the second place in a tragic senarius, we usually find that (a) the tribrach is a single word, as *Ph.* 1314 ἦσθην πατέρα | τὸν ἀμὸν εὐλογοῦντά σε; or (b) there is a caesura between the first and the second foot, as O. C. 26 ἀλλ' ὅστις ὁ τόπος; *Ph.* 1232 παρ' ὅπερ ἔλαβον; Eur. *Tro.* 496 τρυχηρὰ περὶ | τρυχηρὸν εἰμένην χροά; Eur. *Phoen.* 511 ἐλθόντ' αὖ σὺν δπλοῖς τόνδε καὶ πορθοῦντα γῆν,—if there we should not read ἐλθόντ' ἐν δπλοῖς. On such a point as ἐμοί νεύει μοι the authority of our mss. is not weighty. And the enclitic μοι suffices: for in this verse the stress is on the verbal notion (ἰδὼν),—Creon's supposed insight: the reference to Oedipus is drawn out in the next two verses by the verbs in the 1st person, γνῶριοίμην—ἀλεξοίμην.—ἰδὼν...ἐν: prose would say ἐνὶ δὴν, either with or without ἐν (*Thuc.* 1. 95: ὅπερ καὶ ἐν τῷ Παισανίῳ ἐνεῖδον; 3. 30 δ...τοῖς πολεμίοις ἐνορῶν); cp. *Her.* 1. 37 οὔτε τινα δειλίην παριδὼν

μοι (remarked in me) οὔτε ἀθυμίην.

ποεῖν; Attic inscr. of c. 450—300 B.C. omit the ε before ε or η (not before ο or ω) as L usu. does, when the 1st syll. is short *Ph.* 120 n.

538 ἢ τοῦργον κ.τ.λ. Supply νομίσας or the like from ἰδὼν: 'thinking that either I would not see, or would not ward it off': an example of what Greek rhetoric called χιασμός (from the form of X), since the first clause corresponds with μωρία, and the second with δειλία.—γνῶριοίμην. 'Futures in -ίσω are not common in the good Attic period: but we have no trustworthy collections on this point': Curtius, *Verb.* II. 312, Eng. tr. 481. On the other hand, as he says, more than 20 futures in -ίσω can be quoted from Attic literature. And though some ancient grammarians call the form 'Attic,' it is not exclusively so: instances occur both in Homer (as *Il.* 10. 331 ἀγλαῖεσθαι, cp. *Monro, Hom. Gram.* § 63) and in Herodotus (as 8. 68 ἀτρεμεῖν, besides about ten other examples in *Her.*). Thus the evidence for γνῶριοίμην outweighs the preference of our mss. for γνῶρίσοιμην.

539 ἢ οὐκ. The οὐκ of the mss. cannot be defended here—where stress is laid on the dilemma of δειλία or μωρία by instances of ἢ...τε carelessly put for ἢ—ἢ in cases where there is no such sharp distinction of alternatives: as *Il.* 2.



: the proved assassin of its master,—the palpable robber-trown? Come, tell me, in the name of the gods, was it ce or folly that thou sawest in me, that thou didst plot his thing? Didst thou think that I would not note this thine creeping on me by stealth, or, aware, would not off? Now is not thine attempt foolish,—to seek, with-owers or friends, a throne,—a prize which followers and must win?

Mark me now,—in answer to thy words, hear a fair and then judge for thyself on knowledge.

Thou art apt in speech, but I have a poor wit for thy since I have found thee my malignant foe.

Now first hear how I will explain this very thing—

nan translator of the play in 1803, has been adopted by Nauck and others. ε'] εὐρηκ' L. See comment. Cp. 1051.

ἴδες νεαροὶ χῆραί τε γυναῖκες; *ibid.* 524 ἢ πόλις βροτός θ' Ἀεξοίμην; see on 171.

ἡγήους refers to the rank and aspirant's following,—his popu-ns or the troops in his pay; φέ- his powerful connections,—the e wealth and influence support us (542) χρήμασιν is substituted

Soph. is thinking of the his- teek τύραννος, who commonly career as a demagogue, or else of the bosom of the oligarchies' *ibid.* 3 p. 25).

, a thing which, marking the category in which the τυραννίς is ed: cp. Xen. *Mem.* 3. 9. 8 φθό- πῶν δ τι εἴη. So the neut. adj. *Eur. Hipp.* 109 τερπνόν... | τρά- ρης; *Eur. Hel.* 1687 γυνώμη, δ γυναιξίν οὐκ ἐν.

οὐθ' ὡς πόησον; In more than ices of the tragic or comic poets his or a like form where a per- terly bespeaking attention to a or request. Instead of οὐθ' ὡς ςαι; or οὐθ' ὡς σε κελεύω ποιή- anxious haste of the speaker an abrupt imperative: οὐθ' ὡς That the imperative was here ivalent to 'you are to do,' ap- uly from the substitutes which replace it. Thus we find (1) *Eur. Cycl.* 131 οὐθ' οὐδ' δ *Hed.* 600 οὐθ' ὡς μετεύξει καὶ φανεῖ; where the conjectures anter) and μετεύξει (Elmsley)

are arbitrary: so with the 1st pers., *I. T.* 759 ἀλλ' οὐθ' ὁ δρασσω; (2) a periphrasis: *Eur. Suppl.* 932 ἀλλ' οὐθ' ὁ δρᾶν σε βού- λουμαι τούτων πέρι; Only a sense that the imperat. had this force could explain the still bolder form of the phrase with 3rd pers.: *Eur. I. T.* 1103 οὐθά νυν ᾶ μοι γενέσθω=δ δεῖ γενέσθαι μοι: *Ar. Ach.* 1064 οὐθ' ὡς ποιεῖτω=ὡς δεῖ ποιεῖν αὐτήν, where ποιεῖτε is a conjecture. There is no reason, in logic or in grammar, against this 'subordinate imperative,' which the flexible Greek idiom allowed. Few would now be satisfied with the old theory that οὐθ' ὡς ποιήσον stood, by transposition, for ποιήσον, οὐθ' ὡς;

546 ε. For κακός with inf., cp *Thuc.* 6. 38 § 2 ἡμεῖς δὲ κακοί.. προφυλαχασθαι.

σοῦ, emphatic by place and pause: cp. *El.* 1505 χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶ- σιν δίκην | δότις πέρα πράσσειν γε τῶν νό- μων θέλει, | κτείνειν· τὸ γὰρ παναῦργον οὐκ ᾤν ἦν πολὺ.—ἡύρηκ': as to the aug- ment, cp. 68 n.

547 ε. τοῦτ' αὐτὸ κ.τ.λ. Oedipus flings back Creon's phrases, as the Antigone of Aeschylus bitterly echoes those of the κῆρυξ (αὐδῶ — αὐδῶ — τραχύς — τράχυν', *Theb.* 1042 f.). An accent of rising passion is similarly given to the dialogue between Menelaus and Teucer (*Al.* 1142 ἤδη ποτ' εἶδον ἀνδρ' ἐγώ—1150 ἐγὼ δέ γ' ἀνδρ' ὀπωπα). Aristophanes parodies this style, *Ach.* 1097 ΔΑΜΑΧΟΣ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὸν γόλιον ἐμοί. ΔΙΚΑΙΟ- ΠΟΛΙΣ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.—ὡς ἐρῶ, how I will state this

ΟΙ. τοῦτ' αὐτὸ μή μοι φράζ', ὅπως οὐκ εἶ κακός.

ΚΡ. εἴ τοι νομίζεις κτήμα τὴν αὐθαδίαν  
εἶναί τι τοῦ νοῦ χωρίς, οὐκ ὀρθῶς φρονεῖς. 550

ΟΙ. εἴ τοι νομίζεις ἄνδρα συγγενῇ κακῶς  
δρῶν οὐχ ὑφέξείν τὴν δίκην, οὐκ εὖ φρονεῖς.

ΚΡ. ξύμφημί σοι ταῦτ' ἐνδικ' εἰρήσθαι. τὸ δὲ  
πάθην' ὁποῖον φῆς παθεῖν δίδασκέ με.

ΟΙ. ἔπειθες, ἢ οὐκ ἔπειθες, ὥς χρεῖή μ' ἐπὶ  
τὸν σεμνόμαντιν ἄνδρα πέμψασθαί τινα; 555

ΚΡ. καὶ νῦν ἔθ' αὐτός εἰμι τῷ βουλευματι.

ΟΙ. πόσον τιν' ἤδη δῆθ' ὁ Λαῖος χρόνον

ΚΡ. δέδρακε ποῖον ἔργον; οὐ γὰρ ἐννοῶ.

ΟΙ. ἄφαντος ἔρρει θανασίμῳ χειρώματι; 560

ΚΡ. μακροὶ παλαιοὶ τ' ἂν μετρηθεῖεν χρόνοι.

ΟΙ. τότε οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ;

ΚΡ. σοφός γ' ὁμοίως καὶ ἴσου τιμώμενος.

ΟΙ. ἐμνήσατ' οὖν ἐμοῦ τι τῷ τότε ἐν χρόνῳ;

ΚΡ. οὐκ οὖν ἐμοῦ γ' ἐστῶτος οὐδαμοῦ πέλας. 565

ΟΙ. ἀλλ' οὐκ ἔρευναν τοῦ θανόντος ἔσχετε;

ΚΡ. παρέσχομεν, πῶς δ' οὐχί; κοῦκ ἠκούσαμεν.

ΟΙ. πῶς οὖν τόθ' οὗτος ὁ σοφὸς οὐκ ἠῦδα τάδε;

ΚΡ. οὐκ οἶδ'. ἐφ' οἷς γὰρ μή φρονῶ σιγᾶν φιλῶ.

555 *χρεῖη* Dawes. L has *χρεῖ' ἦ*, but the accentuation is due to the first corrector, and the ' over *η* has been re-touched by a later hand. The 1st hand may have intended *χρεῖη* or *χρεῖη*, though the space between *ει* and *η* is rather unduly wide. *χρεῖ' ἦ* is in almost all the later mss. (*χρεῖ' ἦ* Γ; *χρεῖα'* Boul. Barocc. 66, with a

very matter (my supposed hostility to you): i.e. in what a light I will place it, by showing that I had no motive for it.

560 *κ. κτήμα*: cp. *Ληϊ.* 1050 *ὅσῳ ἀμείνων ἀπαιτῶν εἰβούλα*. — *αὐθαδίαν*, *power*, for *αὐθαδείαν* (*Aesch.* *P.* *V.* 79, etc.). *τοῦ νοῦ χωρίς* for *αὐθαδεία* is not necessarily devoid of intelligence as *ἐκ τῆς κακῆς* (*Eur.* *H.* *F.* 1243) *αὐθαδὲς ὁ νοῦς* *πρὸς δὲ τοῦθ' ἐγὼ*.

565 *ἦ οὐκ*: *Aesch.* *Th.* 100 *ἀκούει' ἦ οὐκ ἀκούει' ἀπιδὼν ἀπὸ πόνου*; *Od.* 4. 682 *ἦ ἐπόμενοι δμῶν Ὀδυσσεὺς θεοῖσιν*. Such 'anapaests' points to the rapidity and ease of ancient Greek pronunciation: see J. H. H. Schmalz, *Antiquities and Metrics* 1 (p. 9 of Eng. tr. by Prof. J. W. White).

556 While such words as *ἀριστόμαντις*, *ὀρθόμαντις* are seriously used in a good sense, *σεμνόμαντις* refers ironically to a solemn manner: cp. *σεμνολογεῖν*, *σεμνοπροσωπεῖν*, *σεμνοπανοίργος*, *σεμνοπαράσιτος*, etc.

557 *αὐτός*: 'I am the same man in regard to my opinion' (dat. of respect); not, 'am identical with my former opinion' (when the dat. would be like *Φοῖβῳ* in 285). Thuc. can dispense with a dat. ve, 1. 61 *καὶ ἐγὼ μὲν ὁ αὐτὸς εἰμι καὶ οὐκ ἐξιστάμαι*: though he adds it in 3. 38 *ἐγὼ μὲν οἶμ' ὁ αὐτὸς εἰμι τῇ γνώμῃ*.

559 *δέδρακε*. Creon has heard only what Oedipus said of him: he does not yet know what Teiresias said of Oedipus (cp. 574). Hence he is startled at the mention of Laius.—*οὐ γὰρ ἐννοῶ*:

OE. Explain me not one thing—that thou art not false.

CR. If thou deemest that stubbornness without sense is a good gift, thou art not wise.

OE. If thou deemest that thou canst wrong a kinsman and escape the penalty, thou art not sane.

CR. Justly said, I grant thee: but tell me what is the wrong that thou sayest thou hast suffered from me.

OE. Didst thou advise, or didst thou not, that I should send for that reverend seer?

CR. And now I am still of the same mind.

OE. How long is it, then, since Laius—

CR. Since Laius...? I take not thy drift...

OE. —was swept from men's sight by a deadly violence?

CR. The count of years would run far into the past.

OE. Was this seer, then, of the craft in those days?

CR. Yea, skilled as now, and in equal honour.

OE. Made he, then, any mention of me at that time?

CR. Never, certainly, when I was within hearing.

OE. But held ye not a search touching the murder?

CR. Due search we held, of course—and learned nothing.

OE. And how was it that this sage did not tell his story then?

CR. I know not; where I lack light, 'tis my wont to be silent.

Superscript). Cp. v. 791. 561 ἀναμετρηθεῖεν A, a reading which no other MS. seems to have. Cp. 1348, where ἀν γινώσκειν has been changed to ἀναγινώσκειν in all the MSS. 566 θανόντος] κτανόντος Meineke: θενόντος M. Schmidt. 567 κοῦκ [κοῦκαμεν] κοῦκ ἔχνευσάμεν Mekler: κοῦδέν ἤνομεν Nauck.

I do not understand what Laius has to do with this matter.

560 χειρώματι, deed of a (violent) hand. Aesch. *Theb.* 1023 τυμβόχορα χειρώματα = service of the hands in raising a mound. In the one other place where Aesch. has the word, it means 'prey' (*Ag.* 1326 δαούλης θανοῦσης εὐμαροῖς χειρώματος): Soph. uses it only here (though he has *δυσχειρώμα* *Ant.* 126): Eur. never.

561 μακροὶ κ.τ.λ.: long and ancient times would be measured; i.e. the reckoning of years from the present time would go far back into the past; μακροὶ denoting the course, and παλαιαί the point at which it is retraced. Some sixteen years may be supposed to have elapsed since the death of Laius.

562 ἐν τῇ τέχνῃ: slightly contemptuous. ἐν of a pursuit or calling. *Jer.* 2. 82 τῶν Ἑλλήνων οἱ ἐν ποιήσει

γενόμενοι: *Thuc.* 3. 28 οἱ ἐν τοῖς πράγμασι: *Isocr.* or. 2 § 18 οἱ ἐν ταῖς ἀλιγαρχίαις καὶ ταῖς δημοκρατίαις (meaning, the administrators thereof): *Plat. Phaed.* 59 A ὡς ἐν φιλοσοφίᾳ ἡμῶν ὄντων. *Legg.* 762 A τῶν ἐν ταῖς γεωργίαις: *Protag.* 317 C (Protagoras of himself as a σοφιστής) πολλὰ γὰρ ἐστὶν ἤδη εἰμι ἐν τῇ τέχνῃ.

565 οὐδαμοῦ with ἐστῶτος πέλας, 'when I was standing anywhere near'; but equivalent in force to, 'on any occasion when I was standing near': cp. *Al.* 1281 ὅν οὐδαμοῦ φῆς οὐδέ συμβῆναι ποδὶ

567 παρίσχομεν, we held it, as in duty bound: παρέχειν, as distinct from ἔχειν, expressing that it was something to be expected *on their part*. Cp. *O. C.* 1498 δικαίαν χάριν παρασχεῖν παθῶν. For παρίσχομεν after ἔσχομεν cp. 133 ἐπαξίως...ἀξίως: 575 μαθεῖν...: 576 ἐκμάδυσθαι.



ΟΙ. τοσόνδε γ' οἶσθα καὶ λέγοις ἂν εὖ φρονῶν.

57— 0

ΚΡ. ποῖον τόδ'; εἰ γὰρ οἶδά γ', οὐκ ἄρνήσομαι.

ΟΙ. ὁθύνεκε', εἰ μὴ σοὶ ξυνῆλθε, τὰς ἐμὰς

οὐκ ἂν ποτ' εἶπε Λαῖου διαφθοράς.

ΚΡ. εἰ μὲν λέγει τάδ', αὐτὸς οἶσθ'. ἐγὼ δὲ σοῦ

μαθεῖν δικαίῳ ταῦθ' ἅπερ κάμου σὺ νῦν.

57— 5

ΟΙ. ἐκμάνθαν'. οὐ γὰρ δὴ φονεὺς ἀλώσόμαι.

ΚΡ. τί δῆτ'; ἀδελφὴν τὴν ἐμὴν γήμας ἔχεις;

ΟΙ. ἄρνήσις οὐκ ἔνεστιν ὧν ἀνιστορεῖς.

ΚΡ. ἄρχεις δ' ἐκείνη ταῦτ' αἰσθῆς, ἴσον νέμων;

ΟΙ. ἂν ᾗ θέλουσα πάντ' ἐμοῦ κομίζεται.

58— 20

ΚΡ. οὐκ οὐν ἰσοῦμαι σφῶν ἐγὼ δυοῖν τρίτος;

ΟΙ. ἐνταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.

ΚΡ. οὐκ, εἰ διδοίης γ' ὥς ἐγὼ σ' αὐτῷ λόγον.

σκεῖψαι δὲ τοῦτο πρῶτον, εἴ τιν' ἂν δοκεῖς

ἄρχειν ἐλέσθαι ξὺν φόβοισι μᾶλλον ἢ

58 5

ἄτρεστον εὐδοντ', εἰ τὰ γ' αὖθ' ἔξει κράτη.

ἐγὼ μὲν οὖν οὐτ' αὐτὸς ἰμείρων ἔφην

τύραννος εἶναι μᾶλλον ἢ τύραννα δρᾶν,

οὐτ' ἄλλος ὅστις σωφρονεῖν ἐπίσταται.

νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἄνευ φόβου φέρω,

59— 0

**570** τοσόνδε γ'] τὸ σὸν δέ L 1st hand: the corrector changed σὸν to σόν, as if to indicate the reading τοσόνδε. τοσόνδε is in a few of the later mss. (as B, with τοσοῦτον): τὸ σὸν δέ in A and others.—τὸ σὸν δέ γ' is read by Brunck, and others: τοσόνδε γ' by Porson (*Eur. Med.* 461), Elmsley, and others. The reading τόσον δέ already known to Triclinius, and also suggested by Re sig, is preferred by Wunderer.

**570** τοσόνδε γ'. If we read τὸ σὸν δέ γ', the coarse and blunt τὸ σὸν would destroy the edge of the sarcasm. Nor would τὸ σὸν consist so well with the calm tone of Creon's inquiry in 571. τοσόνδε does not need δέ after it, since οἶσθα is a mocking echo of οἶδα. Cp. *Eur. I. T.* 554 OP. παῦσαι νῦν ἤδη, μηδ' ἐρωτήσῃς πέρα. *ΙΦ.* τοσόνδε γ', εἰ ἔῃ τοῦ ταλαιπώρου δάμαρ. Against the conject. τόσον δέ γ' it is to be noted that Soph. has τόσος only in *At.* 185 (lyric, τόσων), 277 (dis τόσ'), and *Tr.* 53 φράσαι τὸ σόν.

**572** The simple answer would have been:—'that you prompted him to make his present charge': but this becomes:—'that, if you had not prompted him, he would never have made it.' ξυνῆλθε: *Ar. Eq.* 1300 φασὶν ἀλλήλους συνελθεῖν

τὰς τριήρεις ἐς λόγον, 'the triremes laid their heads together': *ib.* 467 ἰδία δ' ἐπὶ τοῖς Λακεδαιμονίοις ξυγγιγνεται. τὰς ἐμὰς: the conject. τασδ' ἐμὰς mars the passage: 'he would never have described this slaying of L. as mine.'—οὐκ ἂν εἶπε τὰς ἐμὰς Λαῖου διαφθοράς=οὐκ ἂν εἶπεν ὅτι ἐγὼ Λαῖον διέφθειρα, but with a certain butt force added;—'we should never have heard a word of this slaying of Laius me.' Soph. has purposely chosen a word of phrase which the audience can cognise as suiting the fact that Oed. slain Laius. For διαφθοράς instead of clause with διαφθεῖραι, cp. *Thuc.* 1. γράψας τὴν ἐκ Σαλαμῖνος προάγγελον ἀναχωρήσεως καὶ τὴν τῶν γεφυρῶν διάλυσιν.

**574 L** To write σοῦ instead of σ' is not indeed necessary; but we th



OE. Thus much, at least, thou knowest, and couldst declare with light enough.

CR. What is that? If I know it, I will not deny.

OE. That, if he had not conferred with thee, he would never have named *my* slaying of Laius.

CR. If so he speaks, thou best knowest; but I claim to learn from thee as much as thou hast now from me.

OE. Learn thy fill: I shall never be found guilty of the blood.

CR. Say, then—thou hast married my sister?

OE. The question allows not of denial.

CR. And thou rulest the land as she doth, with like sway?

OE. She obtains from me all her desire.

CR. And rank not I as a third peer of you twain?

OE. Aye, 'tis just therein that thou art seen a false friend.

CR. Not so, if thou wouldst reason with thine own heart as I with mine. And first weigh this,—whether thou thinkest that any one would choose to rule amid terrors rather than in unruffled peace,—granting that he is to have the same powers. Now I, for one, have no yearning in my nature to be a king rather than to do kingly deeds, no, nor hath any man who knows how to keep a sober mind. For now I win all boons from thee without fear;

and others. 572 τὰς MSS.: τὰς δ' Doderlein. 575 ταῖς MSS.: ταῖς Brunck. 579 Wecklein writes τῆς τιμῆς instead of γῆς ἴσον: Heimsoeth conjectures τοῦ κράτους for ταῦτά γῆς: F. W. Schmidt, ἀρχῆς δ' ἐκείνῃ ταυτ' ἔχεις ἴσον νέμων. 583 ἐγὼ] ἔχω is Heimsoeth's conjecture, who might point to v. 1061, where ἐγὼ is

tan a better balance to κάμοῦ —μαθεῖν ταῖς, to question in like manner and measure. ταῖς (MSS.) might refer to the events since the death of Laius, but has less point.

576 οὐ γὰρ δὴ rejects an alternative. here, without γε, as *Ant.* 46' more often with it, as *O. C.* 110 (n.).

577 γῆμας ἔχεις: simply, I think, =γεγάμηκας, though the special use of ἔχω (*Od.* 4. 569 ἔχεις Ἑλένην καὶ σφιν γαμβροῖς Διὸς ἑσσι) might warrant the version, 'hast married, and hast to wife.'

579 γῆς with ἀρχαίς ἴσον νέμων ex-ταντά,—'with equal sway' (cp. κράτη νέμων, and 237): γῆς ἴσον would mean, 'assigning an equal of land.' The special sense of νέ-, sufficiently indicated by the con- cp. *Pind. P.* 3. 70 δὲ Συρακόσσαισι βασιλεὺς (rules at S.).

Ο Ξ ἢ θέλονσα: cp. 126, 274, 747-τος: marking the completion of the

lucky number, as *O. C.* 8, *Ai.* 1174, *Aesch. Eumen.* 759 (τρίτου | Σωτήρος): *Menander Sent.* 231 θάλασσα καὶ πῦρ καὶ γυνὴ τρίτον κακόν.

For the gen. ἐμοῦ, cp. 1163 (του).

582 ἐνταῦθα γάρ: (yes indeed,) for otherwise your guilt would be less glaring; it is just this fact that deprives it of excuse

583 διδοίης λόγον: *Her.* 3. 25 λόγον ἐωυτῷ δοὺς ὅτι ἐμελλε κτλ. 'on reflecting that,' etc.: [*Dem.*] or. 45 § 7 (the speech prob. belongs to the time of *Dem.*) λόγον δ' ἐμαυτῷ διδοὺς εὐρίσκω κτλ. Distinguish the plur. in *Plato's* ποικίλῃ ποικίλοις ψυχῇ διδοὺς λόγους, applying speeches (*Phaedr.* 277 c).

587 οὐτ' αὐτὸς would have been naturally followed by οὐτ' ἄλλω παραινοῦμ' ἄν, but the form of the sentence changes to οὐτ' ἄλλος (ἱμεῖρες).

590 ἐκ σοῦ: ἐκ is here a correct substitute for παρά, since the king is the ultimate source of benefits: *Xen. Hellen.*

- εἰ δ' αὐτὸς ἦρχον, πολλὰ κὰν ἄκων ἔδρων.  
 · πῶς δῆτ' ἐμοὶ τυραννὶς ἡδίῳν ἔχειν  
 ἀρχῆς ἀλύπου καὶ δυναστείας ἔφν;  
 · οὐπὼ τοσοῦτον ἠπατήμένος κυρῶ  
 ὥστ' ἄλλα χρήζειν ἢ τὰ σὺν κέρδει καλά. 595  
 νῦν πᾶσι χαίρω, νῦν με πᾶς ἀσπάζεται,  
 · νῦν οἱ σέθεν χρήζοντες ἐκκαλοῦσί με.  
 · τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθ' ἐνι.  
 πῶς δῆτ' ἐγὼ κεῖν' ἂν λάβοιμ' ἀφείς τάδε;  
 οὐκ ἂν γένοιτο νοῦς κακὸς καλῶς φρονῶν. 600  
 · ἀλλ' οὐτ' ἐραστῆς τῆσδε τῆς γνώμης ἔφυν  
 · οὐτ' ἂν μετ' ἄλλου δρῶντος ἂν τλαίην ποτέ.  
 · καὶ τῶνδ' ἐλέγχον τοῦτο μὲν Πυθῶδ' ἰὼν  
 πεύθου τὰ χρησθέντ', εἰ σαφῶς ἡγγείλᾳ σοι.

right, and the mss. give ἔχω. 597 ἐκκαλοῦσι L, with a gloss προκαλοῦσιν written above. There is no trace of a variant in the later mss., for in E καλοῦσι is a mere blunder, and the παρα written in the margin of L and A was meant to explain ἐκ, not to suggest a ν. l. παρακαλοῦσι. That ἐκκαλοῦσι was rightly understood, appears from such glosses as μεσ[ίτην] ποιοῦσι (B), εἰ βοήθειαν μεσοῦντα (E).—αἰκέλλουσι Musgrave. 598 τὸ γὰρ τυχεῖν αὐτοῖς ἅπαν ἐνταῦθ' ἐνι L. The accent on αὐτοῖς has been either made or re-touched by the first corrector (S); D. Lner and Campbell think that the

3. 1. 6 ἐκείνῳ δ' αὖτῃ ἡ χώρα δῶρον ἐκ βασιλείῃς ἐδόθη.—φέρω=φέρομαι, as 1190, O. C. 6 etc.

591 κὰν ἄκων: he would do much of his own good pleasure, but much also (καί) against it, under pressure of public duty.

594 ε. οὐπὼ, ironical: see on 105.—τὰ σὺν κέρδει καλά: honours which bring substantial advantage (real power and personal comfort), as opp. to honours in which outward splendour is joined to heavier care. *El.* 61 δοκῶ μὲν, οὐδὲν ῥῆμα σὺν κέρδει κακόν. i.e. the sound matters not, if there is κέρδος, solid good.

596 πᾶσι χαίρω, 'all men wish me joy': lit. 'I rejoice with the consent of all men': all are content that I should rejoice. Cp. O. C. 1446 ἀνάξιαι γὰρ πᾶσιν ἐσσι δυστυχεῖν, all deem you undeserving of misfortune: *Ar. Av.* 445 πᾶσι νικᾶν τοῖς κριταῖς | καὶ τοῖς θεαταῖς πᾶσι. The phrase has been suggested by χαίρε μοι, but refers to the meaning rather than to the form of the greeting: i.e. πᾶσι χαίρω is not to be regarded as if it meant literally, 'I have the word χαίρε said to me by all.' This is one of the boldly

subtle phrases in which the art of Soph. recalls that of Vergil. Others understand: (1) 'I rejoice in all,'—instead of suspecting some, as the τύραννος does, who φθονέει...τοῖσι ἀρίστοις χαίρει δὲ τοῖς κακίστοις τῶν ἀστῶν *Her.* 3. 80: (2) 'I rejoice in relation to all'—i.e. am on good terms with all: (3) 'I rejoice in the sight of all': i.e. enjoy a happiness which is the greater because men see it: (4) 'I rejoice in all things.' This last is impossible. Of the others, (1) is best, but not in accord with the supposed position of Oedipus δ πᾶσι κλεινός.

597 ἐκκαλοῦσι. Those who have a boon to ask of Oed. come to the palace (or to Creon's own house, see on 63) and send in a message, praying Creon to speak with them. Seneca's Creon says (*Oed.* 687) *Solutus oneri regio, regni bonus Fruor, domusque civium coetu viget.* In Greek tragedy the king or some great person is often thus called forth. Cp. *Aesch. Cho.* 663: Orestes summons an οἰκέρης by knocking at the ἐρκεια πύλη, and, describing himself as a messenger, says—ἐξελθέτω τις δωμάτων τελεσφόρος γυνὴ τόπαρχος,—when Clytaemnestra her-





- τοῦτ' ἄλλ', ἐάν με τῷ τερασκόπῳ λάβῃς 60 5  
 . κούῃ τι βουλευσάντα, μή μ' ἀπλῇ κτάνης  
 ψήφῳ, διπλῇ δέ, τῇ τ' ἐμῇ καὶ σῇ, λαβών.  
 . γνώμῃ δ' ἀδήλῳ μή με χωρὶς αἰτιῶ.  
 οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην  
 χρηστοὺς νομίζειν οὔτε τοὺς χρηστοὺς κακοὺς. 61  
 . φίλον γὰρ ἐσθλὸν ἐκβαλεῖν ἴσον λέγω  
 . καὶ τὸν παρ' αὐτῷ βίοντον, ὃν πλείστον φιλεῖ.  
 . ἄλλ' ἐν χρόνῳ γνώσει τάδ' ἀσφαλῶς, ἐπεὶ  
 . χρόνος δίκαιον ἄνδρα δείκνυσιν ἴσους,  
 . κακὸν δὲ καὶ ἐν ἡμέρᾳ γνοίης μῖα. 61 5  
 XO. καλῶς ἔλεξεν εὐλαβουμένῳ πεσεῖν,  
 ἄναξ· φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.  
 OI. ὅταν ταχύς τις οὐπιβουλεύων λάθρα  
 χωρῇ, ταχὺν δεῖ καμὲ βουλεύειν πάλιν.  
 εἰ δ' ἡσυχάζων πρόσμενῳ, τὰ τοῦδε μὲν 62=0  
 πεπραγμέν' ἔσται, τὰ μὰ δ' ἡμαρτημένα.  
 KR. τί δῆτα χρήσεις; ἢ με γῆς ἔξω βαλεῖν;  
 OI. ἦκιστα· θνήσκειν οὐ φυνγεῖν σε βούλομαι  
 \* ὥς ἂν προδείξῃς οἷόν ἐστι τὸ φθορεῖν.  
 KR. ὥς οὐχ ὑπείξων οὔδ' ἐπιστεύσων λέγεις; 6=5  
 OI. \* \* \* \* \*  
 KR. οὐ γὰρ φρονοῦντά σ' εὖ βλέπω. OI. τὸ γοῦν ἐμὸν.  
 KR. ἄλλ' ἐξ ἴσου δεῖ καμόν. OI. ἄλλ' ἔφυς κακός.

τιθοῖ, as Dindorf did in *Poet. Scen.* ed. 5 (1869).  
 conject. γνώμῃ δὲ δῆλον.

608 Belierm. = *μηδὲ*  
 623 *θησκακεῖν* L. See comment. on 1 28.

605 τοῦτ' ἄλλο—τοῦτο δέ. Soph. has  
 τοῦτο μὲν irregularly followed by τοῦτ'  
 αἰθίς (*Am.* 165), by εἶτα (*Ph.* 1345), by  
 δέ (*At.* 670, *O. C.* 440).—τῷ τερασκόπῳ.  
 This title (given to Apollo, Aesch. *Eum.*  
 62) has sometimes a shade of scorn, as  
 when it is applied by the mocking  
 Pentheus to Teiresias (*Eur. Bacch.* 148),  
 and by Clytaemnestra to Cassandra  
 (Aesch. *Ag.* 1440).

608 χωρὶς, 'apart': i.e. solely on the  
 strength of your own guess (γνώμῃ δῆ-  
 λος), without any evidence that I falsified  
 the oracle or plotted with the seer.

612 τὸν παρ' αὐτῷ βίοντον κ.τ.λ.: the  
 life is *hospes comesque corporis*, dearest  
 guest and closest companion: cp. Plat.  
*Gorg.* 479 B μὴ ὑπὲρ ψυχῇ εὐνοικεῖν:  
 and the address of Archilochus to his

own *thiade* as his trusty ally (Bergk fr.  
 66).—Θεμέ, *νῦν ἀμπελοποιεῖς κήδεσσιν ἐνέκω-  
 μερε*, | *εἰσαδεν, διςμενῶν δ' ἀλέξεν* προσβα-  
 λων ἐναντίῳ | *στερῶν*.—φιλεῖ κ. τις, sup-  
 plied from αὐτῷ: Hes. *Op.* 12 *τὴν μὲν  
 κεῖ ἐπαίσησιν ἐσθλὰς | ἣ δ' ἐπιωμότην*.

614 ε χρόνος: cp. Pind. fr. 13  
*ἀνδρῶν δίκαιον χρόνος σωτὴρ ἀριστοῖ-  
 Ο. γμρ.* 11. 53 *δ τ' ἐξέλεγχων μοῖρος ἀλά-  
 θειαν ἐτήτυμον χρόνος*—κακὸν δέ, the  
 sterling worth of the upright man is not  
 fully appreciated until it has been long  
 tried: but a knave is likely (by some  
 sup) to afford an early glimpse of his real  
 character. The Greek love of antithesis  
 has prompted this addition, which is  
 relevant to Creon's point only as imply-  
 ing, 'if I had been a traitor, you would  
 probably have seen some symptom of it



then next, if thou find that I have planned aught in concert with the soothsayer, take and slay me, by the sentence not of one mouth, but of twain—by mine own, no less than thine. But make me not guilty in a corner, on unproved surmise. It is not right to adjudge bad men good at random, or good men bad. I count it a like thing for a man to cast off a true friend as to cast away the life in his own bosom, which most he loves. Nay, thou wilt learn these things with sureness in time, for time alone shows a just man; but thou couldst discern a knave even in one day.

CH. Well hath he spoken, O king, for one who giveth heed not to fall: the quick in counsel are not sure.

OE. When the stealthy plotter is moving on me in quick sort, I, too, must be quick with my counterplot. If I await him in repose, his ends will have been gained, and mine missed.

CR. What wouldst thou, then? Cast me out of the land?

OE. Not so: I desire thy death—not thy banishment—that thou mayest show forth what manner of thing is envy.

CR. Thou speakest as resolved not to yield or to believe?

[OE. No; for thou persuadest me not that thou art worthy of belief.]

CR. No, for I find thee not sane. OE. Sane, at least, in mine own interest.

CR. Nay, thou shouldst be so in mine also. OE. Nay, thou art false.

624 ε. *ὥς ἄν* is my conjecture for *δταν*. The MSS. give v. 624 to Creon, and v. 625

ere now.' Cp. Pind. *Pyth.* 2. 90 (speaking of the *φθονεροί*): *στάθμας δὲ τινος ἐλκόμενοι | περὶ σῶας ἐνέπαζαν ἔλκος ὀδυνάρον ἐφ' ἑσθ' καρδία, | πρὶν ὅσα φροντίδι μνησκῶνται τυχεῖν.* *Ant.* 493 *φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεύς τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.*

617 The infin. *φρονεῖν* is like an accus. of respect (e.g. *βουλήν*) construed with both adjectives: 'in counsel, the quick are not sure.' Cp. Thuc. 1. 70 *ἐπισῆσαι ὀξεῖς*.

618 *ταχύς τις χωρῇ*, advances in quick fashion; nearly = *ταχέως πῶς*. *Αἰ.* 1266 *φεῦ, τοῦ θανόντος ὥς ταχέϊα τις βροτοῖς | χάρις διαρρεῖ, ἡν ἡὐχὸς ταχέϊα* does it vanish.

622—626 *τί δὴ τα χρεῖς; . . τὸ γούν ἐμόν.* (1) Verse 624, *δταν προδείξῃς κ.τ.λ.*, which the MSS. give to Creon, belongs to Oedipus: and for *δταν* we should (I think) read *ὥς ἄν*. The argument that the stichomuthia should not be broken shows inattention to the practice of Soph. He not seldom breaks a stichomuthia,

when a weighty utterance (as here, the king's threat) claims the emphasis of two verses. See (e.g.) 356—369, broken by 366 f. (the seer's denunciation): *Ant.* 40—48, broken by 45 f. (Antigone's resolve): *O. C.* 579—606, broken by 583 f. (where Theseus marks the singularity in the proposal of Oed.) (2) Verse 625 *ὥς οὐχ ὑπεῖξων κ.τ.λ.*, which the MSS. give to Oedipus, belongs to Creon. (3) Between 625 and 626 a verse spoken by Oedipus has dropped out, to such effect as *οὐ γάρ με πείθεισ οὐνεκ' οὐκ ἀπιστος εἰ.* The fact of the next verse, our 626, also beginning with *οὐ γάρ* may have led to the loss by causing the copyist's eye to wander. The echoed *οὐ γάρ* would suit angry dialogue: cp. 547, 548 KP. *τοῦτ' αὐτό νῦν μου πρῶτ' ἀκουσῶ ὥς ἐρῶ.* *Οἰ.* *τοῦτ' αὐτὸ μὴ μοι φράξ'.* (See also on *Ph.* 1252.) The traditional interpretations fail to justify (1) *οἷόν ἐστι τὸ φθονεῖν*, as said by Creon: (2) *πιστεύω*, as said by Oed. See Appendix.

ΚΡ. εἰ δὲ ξυνίης μηδέν; ΟΙ. ἀρκτέον γ' ὁμως.  
 ΚΡ. οὔτοι κακῶς γ' ἄρχοντος. ΟΙ. ὦ πόλις πόλις.  
 ΚΡ. κάμοι πόλεως μέτεστιν, οὐχὶ σοὶ μόνῳ.  
 ΧΟ. παύσασθ', ἄνακτες· καιρίαν δ' ὑμῖν ὁρῶ  
 τήνδ' ἐκ δόμων στείχουσιν Ἰοκάστην, μεθ' ἧς  
 τὸ νῦν παρεστὸς νεῖκος εὖ θέσθαι χρεών.

630

## ΙΟΚΑΣΤΗ.

τί τὴν ἄβουλον, ὦ ταλαίπωροι, στάσιν  
 γλώσσης ἐπήρασθ'; οὐδ' ἐπαισχύνεσθε, γῆς  
 οὕτω νοσοῦσης, ἴδια κινουῦντες κακά;  
 οὐκ εἴ σύ τ' οἴκους σύ τε, Κρέον, κατὰ στέγας,  
 καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε;  
 ΚΡ. ὅμαιμε, δεινά μ' Οἰδίπους ὁ σὸς πόσις  
 δυοῖν δικαιοῖ \*δρᾶν ἀποκρίνας κακοῖν,  
 ἢ γῆς ἀπῶσαι πατρίδος, ἢ κτεῖναι λαβών.

635

640

to Oedipus. After v. 615 a verse seems to be lost. 629 ἄρχοντος L, made from ἄρχοντες either by the first hand or by the first corrector (S).—ἀρχοντες Musgrave. 631 καιρίαν] κυρίαν L, the υ in an erasure of two letters, of which the second was ι: in the margin, γρ. καιρίαν. Most of the later MSS. have καιρίαν. 634 τὴν] Doderlein conj. τήνδ'. 635 The 1st hand in L wrote ἐπήρασθ', but an early corrector changed this to ἐπήρατ', as most of the later MSS.

628 ἀρκτέον=δεῖ ἀρχειν, one must rule: cp. *Ani.* 677 ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις. *Isocr.* or. 14 § 10 οὐ τῶν ἄλλων αὐτοῖς ἀρκτέον (they ought not to rule over others) ἀλλὰ πολὺ μᾶλλον Ὀρχομένοις φόρον αἰστέον. In *Plat. Tim.* 48 B ἀρκτέον=δεῖ ἀρχεσθαι, one must begin; in *Al.* 853 ἀρκτέον τὸ πρῶγμα—must be begun. Some understand—'one must be ruled,' and οὔτοι κακῶς γ' ἄρχοντος, 'No, not by one who rules ill': but (a) though ἀρκτέα πόλις might mean, 'the city is to be ruled,' an absolute passive use of ἀρκτέον is certainly not warranted by such an isolated example as οὐ κατακληκτέον ἐστὶν ('we must not be unnerved') in *Dein. In Dem.* § 108: (b) ἀρχομαί τινος, 'I am ruled by one' (instead of ἐκ or ὑπὸ), could only plead the analogy of ἀκούω τινός, and lacks evidence.

629 ἄρχοντος, when one rules. ἀρκτέον being abstract, 'it is right to rule,' there is no harshness in the gen. absol. with τινός understood (cp. 612), which is equivalent to ἐάν τις ἀρχῇ: cp. *Dem.* or. 6 § 20 λέγοντος ἂν τινος πιστεῦσαι οἴεσθε; 'think you that, if any one had said it,

they would have believed?'=οἴεσθε, εἰ τις εἶπε, πιστεῦσαι ἂν (αὐτοῖς);—ὦ πόλις πόλις: here, an appeal: in Attic comedy, an exclamation like *o tempora, o mores*. Blaydes cp. *Eupolis ap. Athen.* 414 B ὦ πόλις, πόλις | ὡς εὐτυχῆς εἰ μᾶλλον ἢ καλῶς φρονεῖς: and so *Ar. Ach.* 27.

630 πόλεως. Most of the MSS. have μέτεστι τῆσδ' οὐχί. Had they μέτεστι τῆσδ' οὐ (which appears only in a few inferior MSS.) we should hardly be warranted in ejecting τῆσδ': but, having the choice, we may safely prefer μέτεστιν οὐχί to μέτεστι τῆσδ' οὐ. 'I have some right in Thebes, as well as you.' Creon speaks not as a brother of Iocasta, but as a Theban citizen who denies that 'the city belongs to one man' (*Ani.* 737). *Plat. Legg.* 768 B δεῖ δὲ δὴ καὶ τῶν ἰδίων δικῶν κοινωνεῖν κατὰ δύναμιν ἅπαντας· ὁ γὰρ ἀκοινωνήτος ὢν ἐξουσία ταῦτ' ἀδικεῖν ἡγέται τὸ παράπαν τῇ πόλει οὐ μέτοχος εἶναι.

637 οἴκους (the king's palace), acc. after εἰ (cp. 533); κατὰ with στέγας only, referring to the house of Creon, who is not supposed to be an inmate of the

But if thou understandest nought? O.E. Yet must I

Not if thou rule ill. O.E. Hear him, O Thebes!

Thebes is for me also—not for thee alone.

Cease, princes; and in good time for you I see Iocasta yonder from the house, with whose help ye should combat your present feud.

## IOCASTA.

Guided men, why have ye raised such foolish strife of  
? Are ye not ashamed, while the land is thus sick, to  
troubles of your own? Come, go thou into the house,  
thou, Creon, to thy home,—and forbear to make much  
grief.

Kinswoman, Oedipus thy lord claims to do dread  
unto me, even one or other of two ills,—to thrust me  
: land of my fathers, or to slay me amain.

th one or two (as V, V<sup>4</sup>) have ἐπὶ ἑρασθ'. 637 L has an erasure between  
κρουσ. The 1st hand seems to have intended σὺ τ' ἐσ οἴκουσ.—κρέων L, and  
the later MSS. In 1459 L again has κρέων as voc., but in *Ant.* 211 κρέων  
on from κρέων: but E has Κρέων, and so Elmsley. 640 δρᾶσαι  
ἐκ ἀποκρίνας κακοῖν MSS.—δυοῖν...δρᾶν is my conjecture: see comment.

515, 533.

μηδὲν ἄλγος: the generic use  
grief *such as* to be naught, '—  
(*id.*), here giving a causal  
ing that it is naught') cp. 397,  
1166 δέξαι . . τὴν μηδὲν ἐς  
ἐλς μέγα φέρειν, make into a  
er: cp. (*Phil.* 259) νόσος, δὲ  
ἐλ μείζον ἐρχεται.

οἶν ἀποκρίνας κακοῖν. The  
reading, δρᾶσαι, δυοῖν, is the  
example of δυοῖν scanned as  
le, though in the tragic poets  
word occurs more than 50  
synizesis of *v* is rare in extant  
ly: *Pind. Pyth.* 4. 225 γεντῶν:  
413 (epigram by Ammianus,  
A.D.) ὠκισμον, ἡδύσμον, πῆγα-  
ταγοι. *Eur. I. T.* 970 δσαι δ'  
ἐπελοθησαν νόμῳ, and *id.* 1456  
ἀρυνῶν, where most editors  
for, as *id.* 299 Ἐρινός (acc. plur.).  
3 Ἠλεκτρίωνος. It might be  
y that Soph. could not have  
as a monosyllable; for he has  
ordinary synizesis in a peculiarly  
*Al.* 1129 μὴ τιν ἀτιμα θεοῦ  
λένος: but at least it moves the  
suspicion.

ἀποκρίνας, on the other hand, seems  
genuine. ἀποκρίνειν is properly *secernere*,  
to set apart: *c.g.* γῆν (*Plat. Rep.* 303 D) :  
or to select: *id. Legg.* 946 A πλήθει τῶν  
ψήφων ἀποκρίναντας, having selected (the  
men) according to the number of votes  
for each. Here, 'having set apart (for  
me) one of two ills' is a phrase suitable  
to the arbitrary rigour of doom which  
left a choice only between death and  
exile.

For δυοῖν Elms. proposed τοῖνδ' or  
τοῖνδ' γ': *Herm.*, τοῖνδ' ἐν: A. Spengel,  
δαιν'. I should rather believe that δρᾶν  
was altered into δρᾶσαι by a grammarian  
who looked to ἀπῶσαι, κτείνειν, and  
perh. also sought a simpler order. But  
for pres. infn combined with aor. infn.  
cp. 623 θνησκεῖν φυγεῖν: *Ant.* 204  
μήτε κτερίξειν μήτε κωκυῖσαι. See  
also *O. C.* 732 ἤκω γὰρ οὐχ ὥς δρᾶν τι  
βουλήθεις, where in prose we should have  
expected δρᾶσαι. The quantity of ἀπό-  
κρίνας is supported by *Aesch. P. V.* 24  
ἀποκρίψει: ἀποτροπή and its cognates in  
*Aesch.* and *Eur.*: ἐπικρίπτειν *Eur. Suppl.*  
296: ἐπικράνω *I. T.* 51. Blaydes conj.  
δοῦς δυοῖν κρίναι κακοῖν (*i.e.* 'giving me  
my choice of two ills'; cp. *O. C.* 640 τοῦτων  
...διδωμί σοι | κρίναντι χρῆσθαι): *Din. Isot.*



ΟΙ. ξύμφημι· δρῶντα γάρ νιν, ὧ γύναι, κακῶς  
 εἴληφα τοῦμόν σῶμα σὺν τέχνῃ κακῇ.

ΚΡ. μή νυν ὀναίμην, ἀλλ' ἀραῖος εἰ σέ τι  
 δέδρακ', ὀλοίμην, ὧν ἐπαίτια με δρᾶν.

645

ΙΟ. ὦ πρὸς θεῶν πίστευσον, Οἰδίπους, τάδε,  
 μάλιστα μὲν τόνδ' ὄρκον αἰδεσθεὶς θεῶν,  
 ἔπειτα καμὲ τούσδε θ' οἱ πάρεισί σοι.

κομμός.

στρ. α'.

ΧΟ. 1 πιθοῦ θελήσας φρονήσας τ', ἄναξ, λίσσομαι. 649

ΟΙ. 2 τί σοι θέλεις δῆτ' εἰκάθω;

ΧΟ. 3 τὸν οὔτε πρὶν νήπιον νῦν τ' ἐν ὄρκῳ μέγαν καταΐδεσαι.

ΟΙ. 4 οἷσθ' οὖν ἃ χρῆζεις; ΧΟ. οἶδα. ΟΙ. φράζε δὴ τί φῆς.

ΧΟ. 5 τὸν ἐναγῇ φίλον μήποτ' ἐν αἰτία 650

6 σὺν ἀφανεῖ λόγῳ σ' ἄτιμον βαλεῖν.

ΟΙ. 7 εὔ νυν ἐπίστω, ταῦθ' ὅταν ζητῆς, ἐμοὶ

8 ζητῶν ὀλεθρον ἢ φυγὴν ἐκ τῆσδε γῆς.

στρ. β'.

ΧΟ. 1 οὐ τὸν πάντων θεῶν θεὸν πρόμον

660

The word *συνίησις*, written over *δυοῖν* in T, seems to show a consciousness of the singularity. 649 *πάρεισί σοι* made in L from *πάρεισ' ἱσοι*. Cp. *El.* 1101.

650 L has *τὸν ἐναγῇ φίλον μήποτ' ἐν αἰτία* | *σὺν ἀφανεῖ λόγον ἄτιμον ἐβαλεν*. Over *λόγον* an early hand has written *γω*, indicating *λόγῳ*, which is found in most of the later MSS. (including A); a few others (as V) have *λόγων*. Hermann inserted *σ'* after *λόγῳ*. The false reading *ἐβαλεν* is in almost all the later MSS., but T agrees

*θάτερον δυοῖν κακοῖν* (where I should at least prefer *κακόν*): 'but since, with either of these supposed readings, the construction would have been perfectly clear, it is hard to see how *ἀποκρίνας*—a far-sought word—could have crept in as an explanatory gloss. That, however, is Whitelaw's view, who suggests that the original may have been something like *φαῦλον αἰρεσὶν γ' ἐμοί*. Wolff would compress vv. 640 f. into one, thus: *δρᾶσαι δικαιοῖ, δέιν', ἀποκτείνει λαβῶν*.

642 *δρῶντα κακῶς τοῦμόν σῶμα* would properly describe bodily outrage: here it is a heated way of saying that Creon's supposed plot touched the *person* of the king (who was to be dethroned), and not merely the *νόμοι πόλεως*.

644 *ἀραῖος* = ὥσπερ αὐτὸς ἐπαρώμαι.

647 *ὄρκον θεῶν* (object, gen.), an oath by the gods (since one said *ὀμνύναι θεοῖς*): *Od.* 2. 377 *θεῶν μέγαν ὄρκον ἀπώμνυ*; 10. 299 *μακάρων μέγαν ὄρκον ὀμῶσσαι*; *Eur. Hēr.* 657 *ὄρκους θεῶν*. But in *O. C.* 1767 *Διὸς Ὀρκος* is personified.

649—697 The *κομμός* (see p. 9) has

a composite strophic arrangement. (1) 1st strophe, 649—659, (2) 2nd strophe 660—668; answering respectively to (3) 1st antistr., 678—688, (4) 2nd antistr., 689—697.

649 *θελήσας*, having consented (*πιστεύειν*). *O. C.* 757 *κρύψων* (hide thy woes), *θελήσας ἄστυ καὶ δόμους μολεῖν* *Isae.* or. 8 § 11 *ταῦτα ποιῆσαι μὴ θελήσας*. *Plut. Mor.* 149 F *συνδεδειπνέν μὴ θελήσαντος*. *φρονήσας*, having come to a sound mind. *Isocr.* or. 8 § 141 *καλὸν ἐστὶν ἐν ταῖς τῶν ἄλλων ἀδικίαις καὶ μανίαις πρωτοῖς εἶδ' φρονήσαντας προστῆναι τῆς τῶν ἑλλήνων ἐλευθερίας*.

651 *εἰκάθω*: the aor. subj. is certainly most suitable here: *Phil.* 761 *βούλει λαβῶμαι*; *El.* 80 *θέλεις μείνωμεν*. In such phrases the *pres. subj.* (implying a continued or repeated act) is naturally much rarer: *βούλει ἐπισκοπῶμεν* *Xen. Mem.* 3. 5. 1. As regards the form of *εἰκάθω*, *Curtius* (*Verb.* II. 345, Eng. tr. 507), discussing presents in *-θω* and past tenses in *-θον* from vowel stems, warns us against 'looking for anything particularly



OE. Yea; for I have caught him, lady, working evil, by ill arts, against my person.

CR. Now may I see no good, but perish accursed, if I have done aught to thee of that wherewith thou chargest me!

IO. O, for the gods' love, believe it, Oedipus—first, for the awful sake of this oath unto the gods,—then for my sake and for theirs who stand before thee?

CH. Consent, reflect, hearken, O my king, I pray thee!

OE. What grace, then, wouldest thou have me grant thee?

CH. Respect him who aforetime was not foolish, and who now is strong in his oath.

OE. Now dost thou know what thou cravest?

CH. Yea.

OE. Declare, then, what thou meanest.

CH. That thou shouldest never use an unproved rumour to cast a dishonouring charge on the friend who has bound himself with a curse.

OE. Then be very sure that, when thou seekest this, for me thou art seeking destruction, or exile from this land.

CH. No, by him who stands in the front of all the heavenly host,

Kommos.  
1st  
strophe.

2nd  
strophe.

With Suidas in βαλεῖν. For ἐναγῇ Musgrave conjectured ἀναγῇ: for σὺν, Seidler σὺ γ', reading λόγων (which Musgrave, too, preferred). 659 φηγεῖν, written by the best hand in L, has been changed to φηγῇ by an early corrector. 660 θεῶν. In L θεὸν is partially effaced, and in most of the later MSS. it is omitted; thus in A it has been completely erased, a space of four letters being left between

oristic in the θ' of these verbs. In Greek usage, he holds, 'a decidedly oristic force' for such forms as σχεθεῖν and εἰκαθεῖν 'never established itself': and he justly cites *EL* 1014 as a place where εἰκαθεῖν is in no way aoristic. He would therefore keep the traditional accent, and write σχέθειν, εἰκάθειν, with Hattmann. Now, while believing with Curtius that these forms were prob. in origin presents, I also think that in the usage of the classical age they were often aorists: as e.g. σχεθεῖν in Aesch. *Thcb.* 429 distinctly is.

652 οὔτε πρὶν...νῦν τε: cp. *O. C.* 1397 f. μέγαν, 'great,' i.e. strong, worthy of reverence, ἐν ὅρκῳ, by means of, in virtue of, his oath. Eur. *Tro.* 669 ξινέσει γένοι πλούτῳ τε κἀνδρείῳ μέγαν: for ἐν, cp. *Phil.* 185 ἐν τ' ὀδύναις ὁμοῦ | λιμῶ τ' οἰκτρὸς.

656 'That thou shouldest never lay under an accusation (ἐν αἰτίᾳ βαλεῖν), so as to dishonour him (ἄτιμον), with the

help of an unproved story (σὺν ἀφανεί λόγῳ), the friend who is liable to a curse (ἐναγῇ)': i.e. who has just said (644) ἀραῖος δλοῖμαν κ.τ.λ. Aeschin. *In Ctes.* § 110 γέγραπται γὰρ οὕτως ἐν τῇ ἀρᾷ· εἰ τις ταῦτε, φησί, παραβαίνοι, ... ἐναγῇ, φησιν, ἔστω τοῦ Ἀπόλλωνος, 'let him rest under the ban of Apollo': as Creon would rest under the ban of the gods by whom he had sworn. Her. 6. 56 ἐν τῷ ἄγῃ ἐνέχεσθαι, to be liable to the curse. ἐν αἰτίᾳ βαλεῖν: [Plat.] *Erist.* 7. 341 Δὲ μὴδέποτε βαλεῖν ἐν αἰτίᾳ τὸν δεικνύοντα ἀλλ' αὐτὸν αὐτὸν, 'so that he may never blame his teacher, but only himself,' equiv. to ἐμβαλεῖν αἰτία: cp. the prose phrases ἐμβαλλεῖν εἰς συμφοράς, γραφάς, ἔχθρας, κ.τ.λ. Eur. *Tro.* 305 εἰς ἐμ' αἰτίαν βαλῇ. Seidler's σὺ γ' ἀφανεί λόγων, which Wolff adopts, is specious.

660 οὐ τὸν — οὐ μὰ τὸν, as not seldom; usu. followed by a second negative (as if here we had οὐκ ἔχω τάνδε φρόνησιν): 1088, *Ant.* 758, etc.—πρόμον, standing

- 2 Ἄλιον· ἐπεὶ ἄθεος ἄφιλος ὃ τι πύματον  
 3 ὀλοίμαν, φρόνησιν εἰ τάνδ' ἔχω.  
 4 ἀλλὰ μοι δυσμόρῳ γὰ φθίνουσα  
 5 τρυχεὶ ψυχάν, τὰ δ' εἰ κακοῖς κακὰ  
 6 προσάψει τοῖς πάλαι τὰ πρὸς σφῶν.

665

- ΟΙ. ὃ δ' οὖν ἴτω, κεί χρή με παντελῶς θανεῖν,  
 7 ἢ γῆς ἄτιμον τῆσδ' ἀπωσθῆναι βία.  
 8 τὸ γὰρ σόν, οὐ τὰ τοῦδ', ἐποικτεῖρω στόμα  
 9 ἐλεινόν· οὗτος δ', ἐνθ' ἂν ἦ, στυγῆσεται.  
 ΚΡ. στυγνὸς μὲν εἶκων δῆλος εἰ, βαρὺς δ', ὅταν  
 10 θυμοῦ περάσῃς. αἱ δὲ τοιαῦται φύσεις  
 11 αὐταῖς δικαίως εἰσὶν ἀλγισται φέρειν.

669

670

675

- ΟΙ. οὐκ οὖν μ' ἐάσεις κακτὸς εἶ; ΚΡ. πορεύσομαι,  
 σου μὲν τυχῶν ἀγνώτος, ἐν δὲ τοῖσδ' ἴσος.

- ἀντ. α'. ΧΟ. 1 γύναι, τί μέλλεις κομίζειν δόμων τόνδ' ἔσω; 678

θεῶν and πρόμον. A few, however, (as V.) keep θεὸν and omit θεῶν. T keeps both  
 666 φθίνουσα] φθινάς Dindorf: cp. v. 694. 669 τὰ δ' Kennedy; καὶ τὰδ' MSS.  
 τὰδ' Hermann, omitting καί, which the metre (cp. v. 693) condemns. 668 προσ-

foremost in the heavenly ranks, most conspicuous to the eyes of men: the god 'who sees all things and hears all things' (Il. 3. 277 δε πάντ' ἐφορᾷ καὶ πάντ' ἐπακούεις): invoked *Τραχ.* 102 as ὃ κρατεστεύων κατ' ὄμμα.

669 ὃ τι πύματόν (ἐστι), (τοῦτο) ὀλοίμαν: schol. φθαρείην ὅπερ ἐσχατον, ἡγουν ἀπώλειαν ἦτις ἐσχατή.

666 f. τὰ δ'—σφῶν: and, on the other hand, if the ills arising from you two are to be added to the former ills. Prof. Kennedy gives τὰ δ', rightly, I think: for γὰ φθίνουσα refers to the blight and plague (25): τὰδ' would obscure the contrast between those troubles and the new trouble of the quarrel.—προσάψει intrans., as perh. only here and in fr. 348 καὶ μοι τρίτον ῥίπτοντι... | ἀγχοῦ προσήψεν, 'he came near to me.' Eur. *Hipp.* 188 τὸ μὲν ἐστὶν ἀπλοῦν· τῷ δὲ συναπτει | λύπη τε φρενῶν χερσὶν τε πόνοι, 'is joined.' It is possible, but harsh, to make προσάψει act. with γῆ as subject. Since in 695 ἀλύουσιν κατ' ὄρθον οὐρισας is clearly sound, Herm. rightly struck out καὶ before τὰ δ' here. See on 696.

669 ὃ δ' οὖν: then let him go: *Al.* 114 σὺ δ' οὖν... | χρὸ χειρῶν.

672 ἐλεινόν: tertiary predicate: 'I

compassionate thy words, piteous as they are.' Where a possessive pron. with art. has preceded the subst., Soph. sometimes thus subjoins an adj., which really has the predicative force to which its position entitles it, though for us it would be more natural to translate it as a mere attributive: *Ani.* 881 τὸν δ' ἐμὸν πότιμον ἀδάκρυτον | οὐδεὶς στενάξει *Phil.* 1257 τοῦμόν ἐτέγχθη | κρατ' ἐνδόμυχον: *El.* 1143 τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτων. In 1199 (where see note) τὰν γαμψ. παρθ. χρησιμῶδόν is not a similar case. Prof. Kennedy, placing a comma after ἐποικτεῖρω, but none after τοῦδ', construes: τὸ σὸν στόμα ἐλεινόν (ἐστι), οὐκ ἐποικτεῖρω τὸ τοῦδε.—στυγῆσεται, pass. Other examples in Soph. are 1500 ονειδισθε *O. C.* 581 δηλώσεται, 1186 λέξεται: *Ani.* 210 τιμήσεται, 637 ἀξιώσεται: *El.* 971 καλεῖ: *Phil.* 48 φυλαξεται: among many found in prose as well as in verse are ἀδικήσομαι, αλώσομαι, ἐάσομαι, ζημιωσομαι, τιμήσομαι, ὠφελήσομαι. The middle forms of the aorist were alone peculiar to that voice; the so-called 'future middle,' like the rest, was either middle or passive.

673 f. στυγνὸς περάσῃς: 'thou art seen to be sullen when thou yieldest,

y the Sun! Unblest, unfriended, may I die by the utter-  
doom, if I have that thought! But my unhappy soul  
m by the withering of the land, and again by the thought  
our old sorrows should be crowned by sorrows springing  
you twain.

E. Then let him go, though I am surely doomed to death,  
be thrust dishonoured from the land. Thy lips, not his,  
my compassion by their plaint; but he, where'er he be,  
be hated.

R. Sullen in yielding art thou seen, even as vehement in  
ccesses of thy wrath; but such natures are justly sorest  
emselves to bear.

E. Then wilt thou not leave me in peace, and get thee gone?

R. I will go my way; I have found thee undiscerning,  
the sight of these I am just. [Exit.]

H. Lady, why dost thou delay to take yon man into the 1st anti-  
strophe.

Nauck conj. προσδέξαι.—τὰ προσφών L, i.e. τὰ πρὸς σφῶν, which is the  
ading known to the later MSS. Nauck gives τὰ πρόσφατα (reading εἰ δὲνα,  
1696). 672 ἐλευνὸν MSS.: ἐλευνὸν Porson. 679 δόμον L: δόμων γ.

ce when thou hast gone far in  
i.e., as thou art fierce in passion,  
thou sullen in yielding Greek  
so-ordinates the clauses, though  
phasis is on στυγνὸς μὲν εἰκων,  
he other merely enforces by con-  
ce on 419.—βαρὺς, bearing heavily  
object of anger, and so, 'vehe-  
'fierce': *At.* 1017 δύσσοργος, ἐν  
εἶπες, *ib.* 656 μῆνιν βαρεῖαν: *Phil.*  
εἶπες τε καὶ βαρεῖαν ὁ ξένος φάτιν  
τε: *Ant.* 767 νοῦς δ' ἐστὶ τηλικού-  
ρησας βαρὺς—περάσσης absol., =  
λθης: *O. C.* 154 περᾶς, (you go  
16 885 πέραν | περῶσ' οἶδε δὴ—  
partitive gen. cp. *Il.* 2. 785  
πον πεδίοιο: *Her.* 3. 105 προλαμ-  
τῆς ὁδοῦ: sometimes helped by a  
adverbial phrase, as *Xen. Apol.*  
ήσεσθαι πόρρω μοχθηρίας: 2 *Erist.*  
16 ἐπὶ πλείον γὰρ προκίψουσιν  
—Others render: 'resentful [or  
eful'] even when thou hast passed  
wrath': but (a) περάσσης with a  
gen. could not bear this sense:  
antithesis pointed by μὲν and δὲ is  
stroyed.

ἀγνώτος, active, as in 681, 1133:  
tive, 'unknown,' *Ph.* 1008, *Ant.*  
Ellendt is not quite accurate in  
that Soph. was the first who used

ἀγνώτος in an active sense, for it is clearly  
active in *Pind. Pyth.* 9. 58 (478 B.C.) οὔτε  
παγκάρπων φυτῶν νήποινον οὐτ' ἀγνώτα  
θηρῶν (χθονὸς αἶσαν), 'a portion of land  
not failing in tribute of plants bearing all  
manner of fruit, nor a stranger to beasts  
of chase' The passive use was, however,  
probably older than the active: compare  
*Od.* 5. 79 ἀγνώτες ἀλλήλοισι (pass.) with  
*Thuc.* 3. 53 ἀγνώτες ἀλλήλων (act.).—ἐν  
δὲ τοῖσδ' ἴσος: ἐν of the tribunal or com-  
pany by whom one is judged: *Ant.* 45  
ἐν θεοῖσι τὴν δίκην | δώσειν: *Eur. Hipp.*  
988 οἱ γὰρ ἐν σοφοῖς | φαῦλοι παρ' ὅλῳ  
μουσικώτεροι λέγειν: and so, more boldly,  
*O. C.* 1213 σκαισύναν φυλάσσω ἐν ἐμοὶ  
(*πικρῶς*, κατάδηλος ἐσται.—ἴσος, *αἰγιμν.*  
just: *Plat. Leg.* 975 C τὸν μέλλοντα  
δικαστὴν ἴσον ἔσεσθαι. [Dem.] or, 7 § 35  
(by a contemporary of Dem.) ἴσῳ καὶ κοινῷ  
δικαστηρίῳ. So *Ph.* 685 ἴσος ὦν ἴσος  
ἀνὴρ. The Scholiast explains, παρὰ δὲ  
τοῦτοις τῆς ὁμοίας δοῆς ἦν καὶ πρῶην εἶχον  
περὶ ἐμέ, i.e. 'of the same repute as before.'  
To me such a version of ἴσος appears  
most strange.

678 Creon leaves the scene. The  
Chorus wish Iocasta to withdraw Oedipus  
also, that he may be soothed in the house:  
but she wishes first to learn how the dispute  
began.



- IO. 12 μαθοῦσά γ' ἥτις ἡ τύχη. 68  
 XO. 8 δόκησις ἀγνώς λόγων ἤλθε, δάπτει δὲ καὶ τὸ μὴ ἴδικοι  
 IO. 4 ἀμφοῖν ἀπ' αὐτοῖν; XO. ναίχι. IO. καὶ τίς ἦν λόγος  
 XO. 5 ἄλις ἔμοιγ', ἄλις, γὰρ προπονουμένας, 68  
 6 φαίνεται, ἐνθ' ἔληξεν, αὐτοῦ μένειν.  
 OI. 7 ὁρᾷς ἔν' ἡκεις, ἀγαθὸς ὢν γνώμην ἀνὴρ,  
 8 τοῦμόν παριείς καὶ καταμβλύνων κέαρ;  
 ἀντ. β. XO. 1 ὦναξ, εἶπον μὲν οὐχ ἅπαξ μόνον, 68  
 2 ἴσθι δὲ παραφρόνιμον, ἄπορον ἐπὶ φρόνιμα  
 3 πεφάνθαι μ' ἄν, εἰ σ'. \*ἐνοσφιζόμεν,  
 4 ὅς τ' ἐμὴν γὰρ φίλαν ἐν πόνοισιν  
 5 ἀλύουσιν κατ' ὀρθὸν οὔρισας, 695  
 6 τανῦν τ' εὐπόμπος ἄν \*γένοιο.

684 λόγος L: ὁ λόγος γ.

686 Hartung conjectures παρής καὶ καταμβλύνει, placing a note of interrogation (?) after ἡκεις. So Wecklein (writing παριεί with Cobet). All mss. give the participles. In L and A there is a marg. gloss ἐκλύει on παριεί.

693 εἰ σε νοσφίζομαι MSS. εἰ σ' ἐνοσφιζόμεν Hermann, Hartung (-ην), Badham.

694 δι τ' MSS.: δι γ' Turnebus, and so Wecklein.—πόνοισι MSS. πόνοισιν Bergk, which obviates the metrical necessity of altering φθίνουσα to

680 μαθοῦσά γ': sc. κομῶ: cp. Tr. 335 (n.).

681 δόκησις...λόγων, a suspicion resting on mere assertions (those made by Oedipus), and not supported by facts (ἔργα): hence ἀγνώς, *unknowing*, guided by no real knowledge. Thuc. 1. 4 οὐ λόγων...κόμπους τάδε μᾶλλον ἢ ἔργων ἐστὶν ἀλήθεια: 3. 43 τῇς αὐτῆς βεβαίου δόξης. — δάπτει δὲ: Oedipus was incensed against Creon, without proof; on the other hand (δὲ) Creon also (καὶ) was incensed by the unjust accusation. — δάπτει might be historic pres., but need not be so taken: Creon is still pained. Aesch. P. V. 437 συννοία δὲ δάπτομαι κέαρ. The version, 'and even injustice wounds,' would make the words a reflection;—'An accusation galls, even when unfounded': but this is unsuitable.

683 εἰ ἀμφοῖν ἀπ' αὐτοῖν sc. ἤλθε τὸ κρίκος; Thus far, Iocasta only knew that Oedipus charged Creon with treason. The words of the Chorus now hint that Oedipus himself was partly to blame. 'So then,' Iocasta asks, 'provocation had been given on both sides?'—λόγος, the story (of the alleged treason): for the words of Oed. (642 δρῶντα κακῶς, τέχνη κατῇ) had been vague.

686 προπονουμένας, 'already troubled,' not, 'troubled exceedingly' προπονέω always—to suffer *before*, or *for*: Lucian *Impp. Trag.* § 40 Ἀθηναῖ Ἀρην καταγωγί-ζεται, ὅτε καὶ προπεπονηκότα οἶμαι ἐκ τοῦ τραύματος, *already* disabled.

687 The evasive answer of the Chorus has nettled Oedipus by implying that the blame was divided, and that both parties ought to be glad to forget it. He could never forget it (672).—ὁρᾷς ἔν' ἡκεις conveys indignant reproach: a grave charge has been laid against your king; instead of meeting it with denial, you are led, by your sympathy with Creon, to imply that it cannot be directly met, and must be hushed up. *Ant.* 735 ὁρᾷς τὰδ' ὡς εἰρηκαὶ ὡς ἄγαν νέος: *El.* 628 ὁρᾷς; πρὸς ὀργὴν ἐκφέρει.

688 παριεί with τοῦμόν κέαρ, seeking to relax, enervate, my resentment: a sense which the close connection with καταμβλύνων interprets, though the more ordinary meaning for παριεί, had it stood *alone* here, would be 'neglecting,' 'slighting' (πόθος παρείτω, *El.* 545): cp. *Ar. Eq.* 436 τοῦ ποδὸς παρίει, slack away (some of) the sheet: *Eur. Cycl.* 591 θπνῶ παρειμένος: *Or.* 210 τῷ λαν παρειμένῳ, (neut.) by too great languor. Schneidewin



IO. I will do so, when I have learned what hath chanced.

CH. Blind suspicion, bred of talk, arose; and, on the other part, injustice wounds.

IO. It was on both sides?

CH. Aye.

IO. And what was the story?

CH. Enough, methinks, enough—when our land is already vexed—that the matter should rest where it ceased.

OE. Seest thou to what thou hast come, for all thy honest purpose, in seeking to slack and blunt my zeal?

CH. King, I have said it not once alone—be sure that I should have been shown a madman, bankrupt in sane counsel, if I put thee away—thee, who gavest a true course to my beloved country when distraught by troubles—thee, who now also art like to prove our prospering guide.

προβινά in 665. Blaydes suggests πόναις τότ'.

695 ἀλόνουσιν] σαλεύουσιν Dobree.

696 τὰ νῦν δ' L 1st hand: but δ' has been changed to τ' by an early corrector, perh. the first. A has τ', but δ' prevailed in the later MSS.—εἰ δύναιτο γενοῦ L. The 1st hand wrote εἰ δύναι γενοῦ. The ο was added to δύναι (as Dubner thinks) by the first corrector, S. Over the letters αἰ something has been erased,—two accents,

understands, 'neglecting my interest, and blunting (your) feeling': but τοῦμόν must surely agree with κέαρ.

692 ἐπὶ φρόνιμα: [Dem.] or. 25 § 31 ἐπὶ μὲν καλὸν ἢ χρηστὸν ἢ τῆς πόλεως ἄξιον πρᾶγμα οὐδὲν οὐτός ἐστι χρήσιμος.

693 πεφάνθαι ἄν, oblique of πεφασμέναι ἄν ἦν: for the tense cp. Isocr. or. 5 § 56 λοιπὸν ἄν ἦν...εἰ μὴ ἐπεποίητο. Whitelaw, taking πεφάνθαι μ' ἄν as oblique of πεφασμένος ἄν εἶην, defends the εἰ σε νοσφίζομαι of the MSS. by Plat. *Phaedr.* 228 A εἰ ἐγὼ Φαῖδρον ἀγνοῶ, καὶ ἐμαυτοῦ ἐπιλέλυσμαι, and *Apol.* 25 B πολλὰ ἄν τις εὐδαιμονία εἴη περὶ τοὺς νέους, εἰ εἰς μὲν μόνος αὐτοὺς διαφθείρει, κ.τ.λ. But the playful or ironical tone which εἰ with the pres. indic. gives to those passages seems surely in place here. The change of one letter restores the required νοσφίζομαι.

694 δς τε is not for δς, though in *El.* 151 αἶτ'—ἦ, and *Tr.* 824 δτ' = δ: rather τ goes with οὔρις: cp. *El.* 249 ἔρροι τ' ἄν αἰδῶς ἀπάντων τ' εὐσέβεια θνατῶν.

695 ἀλόνουσιν, of one maddened by suffering, *Ph.* 1194 ἀλόνοντα χειμερίῳ λυγρῷ. The conj. σαλεύουσιν is tame.

696 ἄν γένοιτο. The MSS. have εἰ δύναιτο γενοῦ: for δύναιτο, the 1st hand of L. has written δύναι, i.e. δύνε. Now εἰ δύνε γενοῦ is satisfactory in itself, since

δύνε for δύναιτο has good authority in Attic, as Eur. *Hec.* 253 ὄρε δ' οὐδὲν ἡμᾶς εἶ, κακῶς δ' ὅσον δύνε. But then we must correct the strophe, 667,—as by writing there τὰ πρὸς σφῶν τοῖς πάλαι προσάψετον, which I should prefer to Nauck's ingenious προσάψει τοῖς πάλαι τὰ πρόσφατα. Verse 667, however, seems right as it stands: it gives a better rhythm for the closing cadence than we should obtain by adding a syllable. And if so, εἰ δύναιτο (or δύνε) γενοῦ here must be reduced to — — —. (1) If with Hermann we simply omit γενοῦ, the elliptical εἰ δύναιτο—understanding ἴσθι or γενοῦ—is intolerably harsh; to me it does not seem even Greek. (2) εἰ γένοιτο, 'mayest thou become!' is read by Bergk and Dindorf; cp. 863 εἰ μοι ξυνεῖη. (3) To this I much prefer ἄν γένοιτο, which Blaydes adopts; but I do so for a reason which he does not give. I suspect that εἰ δύναιτο was a marginal gloss intended to define the sense of ἄν γένοιτο, and that ἄν γένοιτο was corrupted to γενοῦ when εἰ δύναιτο had crept into the text. (4) Prof. Kennedy conjectures εἰ τό γ' ἐν σοὶ: 'now also | with thy best skill thou ably wastest.' Since the metre of 667 is not certainly sound, no treatment of our verse can be confident.

- ΙΟ. πρὸς θεῶν δίδαξον καὶ μ', ἀναξ, ὅτου ποτὲ  
μῆνιν τοσὴνδε πράγματος στήσας ἔχεις.
- ΟΙ. ἐρῶ· σὲ γὰρ τῶνδ' ἐς πλεόν, γύναι, σέβω· 700  
Κρέοντος, οἷά μοι βεβουλεύκως ἔχει.
- ΙΟ. λέγ', εἰ σαφῶς τὸ νεικὸς ἐγκαλῶν ἐρεῖς.
- ΟΙ. φονέα με φησὶ Λαῖου καθεστάναι.
- ΙΟ. αὐτὸς ξυνειδώς, ἧ μαθὼν ἄλλου πάρα;
- ΟΙ. μάντιν μὲν οὖν κακοῦργον εἰσπέμψας, ἐπεὶ 705  
τό γ' εἰς ἑαυτὸν πᾶν ἐλευθεροῖ στόμα.
- ΙΟ. σύ νυν ἀφείς σεαυτὸν ὧν λέγεις πέρι  
ἐμοῦ πάκουσον, καὶ μάθ' οὔτεκ' ἐστὶ σοι  
βρότειον οὐδὲν μαντικῆς ἔχον τέχνης.  
φανῶ δέ σοι σημεῖα τῶνδε σύντομα. 710  
χρησμός γὰρ ἦλθε Λαίῳ ποτ', οὐκ ἐρῶ  
Φοίβου γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἀπο,  
ὥς αὐτὸν ἦξοι μοῖρα πρὸς παιδὸς θανεῖν,

according to Dubner; Campbell suggests σὺ.—εἰ δύναιο γενοῦ (εἰ δύναι ὁ γενοῦ Bod. Barocc 66) is also the reading of the later MSS. See comment. 702 ἐρεῖς κυρεῖς Eggert. ἐγκαλεῖν ἔχεις B1. Scyffert. 709 ἔχον] τυχόν Hartung; λαχόν

697 f. καὶ μ': these men know it: allow me also to know it.—ὅτου...πράγματος, causal gen.; *Ant.* 1177 πατρὶ μηνίσας φόνου.—στήσας ἔχεις, hast set up, i.e. conceived as an abiding sentiment, referring to 672 and 689. Cp. *Eur. I. A.* 785 ἐλπίς... | οἶαν... | στήσασαι τὰδ' ἐς ἀλλήλας | μυθεύουσιν (*Fritzsche*).

700 f. τῶνδ' ἐς πλεόν—πλεόν ἢ τοῦσδε, not πλεόν ἢ οἷδε. The Chorus having hinted that Oedipus was partly to blame, he deigned no reply to their protests of loyalty (689 f.). But he respects Iocasta's judgment more, and will answer her.—Κρέοντος, sc. στήσας ἔχω τὴν μῆνιν: causal gen. answering to ὅτου πράγματος. βεβουλεύκως: in this periphrasis, the perf. part. is rarer than the aor. part.: *Ph.* 600 n.

702 λέγ': speak, if you can make a clear statement (εἰ σαφῶς ἐρεῖς) in imputing the blame of the feud: i.e. if you are prepared to explain the vague οἶα (701) by defining the provocation.—ἐγκαλεῖν νεικός (τινι)=to charge one with (*beginning*) a quarrel: as *Phil.* 328 χόλον (τινὸς) κατ' αὐτῶν ἐγκαλῶν, charging them with having provoked your anger at a deed.

704 f. αὐτὸς ξυνειδώς: i.e. does he

speak as from his own knowledge (of your guilt)?—μὲν οὖν, 'nav. *El.* 1503 *Ar. Eq.* 13 N1. λέγε σὺ. ΔΗ. σὺ μὲν οἶν λέγε. Distinguish μὲν οὖν in 483, where each word has a separate force.

708 τό γ' εἰς ἑαυτὸν, in what concerns himself: *Eur. I. T.* 691 τὸ μὲν γὰρ εἰς ἐμὸν κακὸς ἔχει.—πᾶν ἐλευθεροῖ, sets wholly free (from the discredit of having brought such a charge): *Ant.* 445 ἐξω βαρεῖας αἰτίας ἐλευθεροῖ: *Plat. Legg.* 736 D ελευθερον ἀφείσθαι τῆς ζημίας

707 ἀφείς σεαυτὸν, an appropriate phrase, since ἀφίεναι was the regular term when the natural avenger of a slain man voluntarily released the slayer from the penalties: *Dem. or.* 38 § 59 ἂν ο παθὼν αὐτὸς ἀφῇ τοῦ φόνου τὸν δράσαντα. *Antiph. or.* 2 § 2 οὐ τὸν αἴτιον ἀφέντες τὸν ἀναίτιον διώκομεν.

708 μάθ' κ.τ.λ.: learn that thou canst find no mortal creature sharing in the art of divination.—σοι ethic dat.: ἐστὶν ἔχον=ἔχει (*Eur. Suppl.* 427 τί τοῦτων ἐστὶν οὐ καλῶς ἔχον;): τέχνης, partitive gen. The gods have prescience (498: but they impart it to no man,—not even to such ministers as the Delphian priests. Iocasta reveres the gods (647): it is to them, and first to Apollo, that she turns

IO. In the name of the gods, tell me also, O king, on what  
 count thou hast conceived this steadfast wrath.

DE. That will I; for I honour thee, lady, above yonder  
 ;—the cause is Creon, and the plots that he hath laid  
 against me.

O. Speak on—if thou canst tell clearly how the feud  
 began.

DE. He says that I stand guilty of the blood of Laius.

O. As on his own knowledge? Or on hearsay from  
 her?

DE. Nay, he hath made a rascal seer his mouth-piece; as  
 himself, he keeps his lips wholly pure.

O. Then absolve thyself of the things whereof thou speak—  
 hearken to me, and learn for thy comfort that nought  
 mortal birth is a sharer in the science of the seer. I will  
 give thee pithy proof of that.

An oracle came to Laius once—I will not say from Phoebus  
 himself, but from his ministers—that the doom should overtake  
 him to die by the hand of his child,

sooth. 713 ἤξει L 1st hand, changed by an early hand to ἤξει. Most of  
 later MSS. have ἤξει, but one or two (V, L<sup>2</sup>) ἤξει.—Canter conject. ἐξει: K. Halm,

able (911). But the shock which  
 befallen her own life,—when at the  
 of Delphi her first-born was  
 ged without saving her husband  
 —has left a deep and bitter con-  
 that no mortal, be he priest or  
 shares the divine foreknowledge.  
 Greek view the μάστις might be  
 first, the god himself, speaking  
 h a divinely frenzied being in  
 the human reason was temporarily  
 ded (hence the popular derivation  
 τικῇ from μάστις): Plat. Tim. 71  
 τικὴν ἀφροσύνην θεὸς ἀνθρωπίνῃ δέ-  
 οὐδὲς γὰρ ἐννοεῖ ἐφάπτεται μαν-  
 θεοῦ καὶ ἀληθοῦς: this was much  
 me as the Egyptian belief, Her. 2.  
 τικὴ δὲ αὐτοῖσι ὥδε διακρίεται. ἀν-  
 μὲν οὐδενὶ προσκείται ἡ τέχνη,  
 θεῶν μετεξετέροισι. (2) Secondly,  
 μάστις might be a man who reads  
 from birds, fire, etc., by rule of  
 science: it was against this τέχνη  
 cepticism most readily turned: Eur.  
 99 Δοξίου γὰρ ἐμπεδοί | χρῆσ-  
 βορῶν δὲ μαντικὴν χαίρειν  
 Iocasta means: 'I will not say  
 he message came through the lips  
 truly god-possessed interpreter; but  
 rate it came from the priests; it

was an effort of human μαντική.' So in  
 946, 953 θεῶν μαντεύματα are oracles  
 which *professed* to come from the gods.  
 Others render:—'Nothing in mortal  
 affairs is connected with the mantic art':  
*i.e.* is affected by it, comes within its ken.  
 Then εἶναι ἔχον will not stand for ἔχειται  
 (which it could not do), but for ἔχει, as  
 meaning 'is of,' 'belongs to.' Her. has  
 ἔχειν as εἶναι with expressions equivalent  
 to an adverb, as 2. 91 ἀγῶνα γυμνικῶν διὰ  
 πάσης ἀγωνίης ἔχοντα, 'consisting in  
 every sort of contest,' as he might have  
 said πολυτρόπως ἔχοντα: so 3. 128 περὶ  
 πολλῶν ἔχοντα πρηγμάτων (=πολ-  
 λαχῶς): 6. 42 κατὰ χώραν (=ἐμπεδῶς)  
 ἔχοντες: 7. 220 ἐν ἔπεσι ἐξαμέτροισι  
 ἔχοντα. But such instances are wholly  
 different from the supposed use of ἔχειν  
 alone as εἶναι with a partitive genitive.

711 οὐκ ἐγὼ κ.τ.λ. The exculpation  
 of Apollo *himself* here is obviously not  
 inconsistent with 720, which does not  
 ascribe the prediction to him. And in  
 853 (ὅν γε Δοξίαν | διεῖπε) the name of  
 the god merely stands for that of his  
 Delphian priesthood.

713 ἤξει is better than the conject.  
 ἐξει ('constrain'), as expressing the sud-  
 denness with which the doom should



- ὅστις γένοιτ' ἐμοῦ τε κακείνου πάρα.  
 καὶ τὸν μὲν, ὥσπερ γ' ἡ φάτις, ξένοι ποτὲ 715  
 λησταιὶ φονεύουσ' ἐν τριπλαῖς ἀμαξιτοῖς.  
 παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι  
 τρεῖς, καὶ νιν ἄρθρα κείνος ἐνζεύξας ποδοῖν  
 ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος.  
 κἀνταῦθ' Ἀπόλλων οὔτ' ἐκείνον ἤνυσεν 720  
 φονέα γενέσθαι πατρός, οὔτε Λαῖον,  
 τὸ δεινὸν οὐφοβεῖτο, πρὸς παιδὸς θανεῖν.  
 τοιαῦτα φῆμαι μαντικαὶ διώρισαν,  
 ὧν ἐντρέπου σὺ μηδέν· ὧν γὰρ ἂν θεὸς  
 χρεῖαν ἐρευνᾷ ῥαδίως αὐτὸς φανεί. 725  
 ΟΙ. οἷόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,  
 ψυχῆς πλάνημα κἀνακίνησις φρενῶν.  
 ΙΟ. ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις;  
 ΟΙ. ἔδοξ' ἀκούσαι σοῦ τόδ', ὡς ὁ Λαῖος  
 κατασφαγεῖν πρὸς τριπλαῖς ἀμαξιτοῖς. 730  
 ΙΟ. ἠὲ δ' αὖτο γὰρ ταῦτ', οὐδέ πω λήξαντ' ἔχει.  
 ΟΙ. καὶ ποῦ 'σθ' ὁ χῶρος οὗτος οὐ τόδ' ἦν πάθος;  
 ΙΟ. Φωκίς μὲν ἢ γῇ κλήζεται, σχιστὴ δ' ὁδὸς  
 εἰς ταῦτ' Ἀελφῶν καπὸ Δαυλίας ἄγει.

ἔξαι. 719 εἰς ἄβατον ὄρος MSS.; ἄβατον εἰς ὄρος Musgrave. 722 θανεῖν MSS. In  
 l. γρ. παθεῖν has been written above by a late hand: A has the same gloss. 728 ὑπο-

overtake him. *El.* 489 ἤξει...Ἐρινός.  
 The simple acc. αὐτὸν, since ἤξει = κατα-  
 λήψοιτο: cp. *Her.* 9. 26 φάμεν ἡμέας  
 ἰκνεέσθαι ἡγεμονεύειν, instead of εἰς ἡμέας  
 (2. 29).

714 ὅστις γένοιτ' is oblique for ὅστις  
 ἂν γένηται (whoever may be born), not  
 for ὅστις ἐγένετο (who has been born):  
 Laïus received the oracle before the birth  
 of the child.

715 ξένοι: not Thebans, much less of  
 his own blood.

716 See on 733.

717 διέσχον. 'Three days had not  
 separated the child's birth from us':  
 three days had not passed since its birth.  
*Plut. Tib. Gracch.* § 18 κελεύσαντος ἐκε-  
 νου διασχεῖν τὸ πλῆθος, to keep the crowd  
 off—βλάστας cannot be acc. of respect  
 ('as to the birth'), because διέσχον could  
 not mean 'had elapsed': when διέχειν is  
 intrans. it means (a) to be distant, *Thuc.*

8. 79 διέχει δὲ ὀλίγον ταύτη ἡ Σάμος τῆς  
 ἡπείρου: or (b) to extend, *Her.* 4. 42  
 διώρυχα ..διέχουσαν εἰς τὸν Ἀράβιον  
 κόλπον.

718 καί—ὅτε (parataxis instead of  
 hypotaxis): *Thuc.* 1. 50 ἤδη δὲ ἦν ὁπλὲ  
 καὶ οἱ Κορίνθιοι ἐξαπινῆς πρύμναν ἐκρού-  
 οντο.—ἄρθρα ποδοῖν—τὰ σφυρά: ἐνζεύ-  
 ξας, fastened together by driving a pin  
 through them, so as to maim the child  
 and thus lessen the chance of its being  
 reared if it survived exposure: *Eur. Ph.*  
 22 (Iocasta speaks) ἐσπείρας ἡμῖν παῖδα,  
 καὶ σπείρας βρέφος, | γνοῖς τὰμπλάκημα  
 τοῦ θεοῦ τε τὴν φάτιν, | λειμῶν' εἰ "Ἡρας  
 καὶ Κιθαιρώνας λέπας | διδωσι βουλόλοις  
 ἐκθέιναι βρέφος, | σφυρῶν σιδηρᾷ κέντρᾳ  
 διαπείρας μέσον (better μέσων), | ὅθεν νῦν  
 Ἑλλὰς ὠνόμαζεν Οἰδίπου. *Seneca Oed.*  
 812 *Ferata ferro gesserat vestigia, Tumore*  
*nactus nomen ac vitio pedum.*

719 εἰς ἄβατον ὄρος: the tribrach con



Who should spring from him and me.

Now Laius,—as, at least, the rumour saith,—was murdered one day by foreign robbers at a place where three highways meet. And the child's birth was not three days past, when Laius pinned its ankles together, and had it thrown, by others' hands, on a trackless mountain.

So, in that case, Apollo brought it not to pass that the babe should become the slayer of his sire, or that Laius should die—the dread thing which he feared—by his child's hand. Thus did the messages of scer-craft map out the future. Regard them, thou, not at all. Whatsoever needful things the god seeks, he himself will easily bring to light.

OE. What restlessness of soul, lady, what tumult of the mind hath just come upon me since I heard thee speak!

IO. What anxiety hath startled thee, that thou sayest this?

OE. Methought I heard this from thee,—that Laius was slain where three highways meet.

IO. Yea, that was the story; nor hath it ceased yet.

OE. And where is the place where this befell?

IO. The land is called Phocis; and branching roads lead to the same spot from Delphi and from Daulia.

στραφεῖς L: ὑποστραφεῖς r, which Dindorf and others prefer. ἐπιστραφεῖς Blaydes.  
730 διπλᾶς L: τριπλᾶς r.

turned in one word gives a ruggedness which is certainly intentional here, as in 1496 τὸν πατέρα πατήρ, *Al.* 459 πείδια ταῖδε. A tribrach in the 5th place, always rare, usually occurs either when the penultimate word of the verse is a *pacon primus* (---), as *El.* 326 ἐντάφια χερσῶν, or when the last word is a *pacon quartus* (---), as *Phil.* 1302 ἄνδρα πολέμων. Verse 967 below is exceptional.

720 κἀνταῦθ': cp. 582.

722 It is more likely that, as our MSS. suggest, παθεῖν should have been a commentator's conjecture than that θανεῖν should have been a copyist's error (from v. 713). No objection can be drawn from the occurrence of πρὸς παιδὸς θανεῖν so soon after 713: see on 519.

723 τοιαῦτα διώρισαν, i.e. made predictions at once so definite and so false: φῆμαι, a solemn word used scornfully: cp. 86. The sense of διώρισαν in 1083 is slightly different. here we might compare Dem. or. 20 § 158 ὁ Δράκων καθαρόν διώρισεν εἶναι, 'has laid down that the man is pure'.

725 ὃν χρεῖαν ἐρευνᾷ: a bold phrase

blended, as it were, from ὃν ἂν χρεῖαν ἔχη and ἂν ἂν χρήσιμα (δυντα) ἐρευνᾷ: cp. *Phil.* 327 τίνος... | χόλον ἐγκαλῶν, instead of τίνος χόλον ἔχων or τί ἐγκαλῶν.

726-754 The mention of 'three roads' (716) has startled Oedipus. He now asks concerning (1) the place, (2) the time, (3) the person. The agreement of (1) with (2) dismays him; that of both with (3) flashes conviction to his mind.

727 πλάνημα denotes the fearful 'wandering' of his thought back to other days and scenes; as ἐδοξ' (729) is the word of one who has been in a troubled dream.

728 πόλας μὲρ ὑποστρ., having turned round on account of (=startled by) what came,—like a man whom a sound at his back causes to turn in alarm:—far more expressive than ἐπιστραφεῖς, which would merely denote attention. For the gen., cp. *Al.* 1116 τοῦ δὲ σοῦ ψόφου | οὐκ ἂν στραφείη.

731 λήξαντ': the breath of rumour is as a breeze which has not yet fallen: cp. *Al.* 258 νότος ὡς λήγει, and *O. C.* 517.

733 σχιστὴ δ' ὁδός. In going from

- ΟΙ. καὶ τίς χρόνος τοῖσδ' ἐστὶν οὐξεληλυθώς; 735  
 ΙΟ. σχεδόν τι πρόσθεν ἢ σὺ τῆσδ' ἔχων χθονὸς  
 ἀρχὴν ἐφαίνου τοῦτ' ἐκηρύχθη πόλει.  
 ΟΙ. ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι;  
 ΙΟ. τί δ' ἐστί σοι τοῦτ', Οἰδίπους, ἐνθύμιον;  
 ΟΙ. μήπω μ' ἐρώτα· τὸν δὲ Λαῖον φύσιν 740  
 τίν' εἶχε φράζε, \*τίνος ἀκμὴν ἤβης ἔχων.  
 ΙΟ. μέγας, χυοάζων ἄρτι λευκανθὲς κάρα,  
 μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολὺ.  
 ΟΙ. οἶμοι τάλας· εἰοικ' ἐμαυτὸν εἰς ἀρὰς  
 δεινὰς προβάλλων ἄρτίως οὐκ εἰδέναι. 745  
 ΙΟ. πῶς φῆς; ὀκνῶ τοι πρὸς σ' ἀποσκοποῦσ', ἄναξ.  
 ΟΙ. δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ἦ.  
 δείξεις δὲ μᾶλλον, ἦν ἐν ἐξείπῃς ἔτι.  
 ΙΟ. καὶ μὴν ὀκνῶ μέν, ἂν δ' ἔρημαθοῦσ' ἐρῶ.

**740** φύσιν τίν' εἶχε φράζε· τίνα δ' ἀκμὴν ἤβης ἔχων. L. The only variation in the later MSS is εἶχε for εἶχε (A). I adopt a former conjecture of Nauck's, τίνος for τῆς δ'. Wecklein changes ἤβης ἔχων to ἔχων ἔβη. Meineke changes ἤβης to τὸν ἦλδ'. Wolff gives, τίν' εἶχε, φράζε· ἔτι· ἦν δ' ἀκμὴν ἤβης ἔχων; Others seek a substitute either (1) for ἔχων, as Brunck τότε, Kennedy ἔτι; or (2) for εἶχε, as Dindorf ἦλθε, Hartung ἔτυχε, Schneidewin and Blaydes εἶπε. **742** μέγας L. A few later MSS. (Δ, Pal., and V as corrected) have μέλας, which Wecklein adopts. χυοάζων

Thebes to Delphi, the traveller passes by these 'Branching Roads,'—still known as the *τροδοί*, but better as the *στενό*; from Daulia it is a leisurely ride of about an hour and a half along the side of Parnassus. The following is from my notes taken on the spot:—'A bare isolated hillock of grey stone stands at the point where our path from Daulia meets the road to Delphi, and a third road that stretches to the south. There, in front, we are looking up the road down which Oedipus came [from Delphi], we are moving in the steps of the man whom he met and slew; the road runs up a wild and frowning pass between Parnassus on the right hand and on the left the spurs of the Helicon range, which here approach it. Away to the south a wild and lonely valley opens, running up among the waste places of Helicon, a vista of naked cliffs or slopes clothed with scanty herbage, a scene of inexpressible grandeur and desolation' (*Modern Greece* p. 79). At this *σχιστὴ ὁδός* Pausanias

saw τὰ τοῦ Λαίου μνημεῖα καὶ αἰκέτω τοῦ ἐπομένου: the legend was that Damastriatus king of Thebes had found the bodies and buried them (10. 5 § 4). The spot has a modern monument which appeals with scarcely less force to the imagination of a visitor,—the tomb of a redoubtable brigand who was killed in the neighbourhood many years ago.

**734** ταῦτ', but in 325 ταῦτόν: cp. 77. 325 n. ἀπό with both genitives: cp. 761, 1205.

**736** τοῖσδ'. For the dat. cp. Her. 1. 145 Διονύσω μὲν οὖν...κατὰ ἑξακόσια ἔτεα καὶ χίλια μάλιστα ἐστὶ ἐν ἐμέ· Ἡρακλεῖ δὲ...κατὰ εἰνακόσια ἔτεα· Πανί δὲ κατὰ τὰ ὀκτακόσια μάλιστα ἐν ἐμέ. Then from persons the idiom is transferred to things: Thuc. 3. 29 ἡμέραι μάλιστα ἦσαν τῇ Μιτιλήνῃ ἐαλωκυῖα ἑπτὰ.

**738** σχεδόν τι πρόσθεν. The interval supposed between the death of Laius and the accession of Oedipus must be long enough to contain the process by which the Sphinx had gradually brought Thebes

OE. And what is the time that hath passed since these things were?

IO. The news was published to the town shortly before thou wast first seen in power over this land.

OE. O Zeus, what hast thou decreed to do unto me?

IO. And wherefore, Oedipus, doth this thing weigh upon thy soul?

OE. Ask me not yet; but say what was the stature of Laus, and how ripe his manhood.

IO. He was tall,—the silver just lightly strewn among his hair; and his form was not greatly unlike to thine.

OE. Unhappy that I am! Methinks I have been laying myself even now under a dread curse, and knew it not.

IO. How sayest thou? I tremble when I look on thee, my king.

OE. Dread misgivings have I that the seer can see. But thou wilt show better if thou wilt tell me one thing more.

IO. Indeed though I tremble—I will answer all thou askest, when I hear it.

., not altered from χρῶδον: nor is the latter (so far as I know) in any MS.—λευκανθῆς L, which is the usual reading in the later MSS; only one or two have λευκανθῆς (Γ) or λευκανθῆν (Δ). Hartung reads χρῶδον. λευκανθῆς κἀρα. 743 In ἀπεστᾶται has been made from ἀποστᾶται by an early hand. 749 ἀ δ' ἄν L, and so nearly all the later MSS. (but ἀν δ' Dresd. a, ἀν δ' Bodl. Laud. 54). On such a point as ἀ δ' ἄν versus ἀν δ', the authority of our MSS. is not decisive. In J. C. 13 ἀν δ' seems clearly preferable to ἀ δ' ἄν (L there has ἀν, omitting δ'); and

o despair: but Soph. probably had no very definite conception of it: see on 758.

738 δ Ζῷ. A slow, halting verse, expressing the weight on his soul: the neglect of caesura has this purpose.

739 ἐνθύμιον: Thuc. 7. 50 ἡ σελήνη ἐκλείπει καὶ οἱ Ἀθηναῖοι... ἐπισχεῖν ἐκείνου τοὺς στρατηγούς, ἐνθύμιον ποιούμενοι

740 I do not believe that Soph., or any Greek, could have written φύσιν | ἐν' εἶχε, φράζε, τίνα δ' ἀκμήν ἤβης ἔχων, which Herm. was inclined to defend as if τίνα φύσιν εἶχε = τίς ἦν φύσιν. Now τίνος would easily pass into τίνα δ' with a scribe who did not follow the construction; and to restore τίνος seems by far the most probable as well as the simplest remedy. No exception can be taken to the phrase τίνος ἀκμήν ἤβης as — 'the ripeness of what period of vigorous life.'

742 χρῶδων λευκανθῆς κἀρα = ἔχων χρῶδον λευκαῖς κἀρα: Ar. Nucl. 978

χρῶς ὥσπερ μήλοισιν ἐπὶ ἤνθει (the down on his chin was as the bloom on apples): here the verb marks the light strewing of silver in dark hair. Cp. El. 43 ἠνθισμένον. As Aesch. has μελανθῆς γένος, 'swarthy' (Suppl. 154), so in Anthol. 12. 165 (Jacobs II. 502) λευκανθῆς = 'of fair complexion' as opp. to μελίχρους.

744 τάλαν, as being for τάλαντι: Ar. Av. 1494 οἴμοι τάλαν, ὃ Ζεὺς ὅπως μὴ μ' ὀψεται. In Anthol. 9. 378 (Jac. II. 132) καὶ κοιμῶ μεταβάς, ὦ τάλαν, ἀλλαχόθι, τάλαν is an easy remedy: but not so in Theocr. 2. 4 ἀφ' ὧ τάλαν αὐδέποθ' ἤκει, where πέλας has been conjectured.—ἔοικα... οὐκ εἰδέναι = ἔοικεν ὅτι οὐκ ᾔδει: cp. 236 f.

749 καὶ μὴν, 'indeed' I fear (as you do): Ar. 221, El. 556.—ἀν δ' is certainly preferable to ἀ δ' ἄν in a poet whose versification is not characterised by any love of unnecessary διάλυσις. Even in prose we find οἱ δ' ἄν instead of οἱ δέ ἄν, Her. 7. 8.



- ΟΙ. ἄποτερον ἐχώρει βαιός, ἢ πολλοὺς ἔχων 750  
 ἄνδρας ἰοχίτας, οἳ ἀνὴρ ἀρχηγέτης;  
 ΙΟ. πέντ' ἦσαν οἱ ξύμπαντες, ἐν δ' αὐτοῖσιν ἦν  
 κῆρυξ· ἀπήνη δ' ἦγε Λαῖον μία.  
 ΟΙ. αἰαί, τάδ' ἤδη διαφανῇ. τίς ἦν ποτὲ  
 ὁ ταύσδε λέξας τοὺς λόγους ὑμῖν, γύναι; 755  
 ΙΟ. οἰκεὺς τις, ὅσπερ ἵκετ' ἐκσωθεὶς μόνος.  
 ΟΙ. ἢ καὶ δόμοισι τυγχάνει τανῦν παρών;  
 ΙΟ. οὐ δῆτ'· ἀφ' οὗ γὰρ κεῖθεν ἦλθε καὶ κράτη  
 σέ τ' εἶδ' ἔχοντα Λαῖον τ' ὀλωλότα,  
 ἐξικέτευσε τῆς ἐμῆς χειρὸς θιγῶν 760  
 ἀγροὺς σφεπέμψαι καπὶ ποιμνίων νομάς,  
 ὥς πλείστον εἶη τοῦδ' ἀποπτος ἄστεως.  
 καπεμψ' ἐγὼ νιν· ἄξιος γὰρ οἳ ἀνὴρ  
 δοῦλος φέρειν ἦν τῇσδε καὶ μείζω χάριν.  
 ΟΙ. πῶς ἂν μόλοι δῆθ' ἡμῖν ἐν τάχει πάλιν; 765  
 ΙΟ. πάρεστιν· ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι;  
 ΟΙ. δέδοικ' ἐμαυτόν, ὦ γύναι, μὴ πόλλ' ἄγαν  
 εἰρημέν' ἦ μοι, δι' ἃ νιν εἰσιδεῖν θέλω.

here, too, it gives a more Sophoclean rhythm. 756 ὅσπερ L, as re-touched by the first corrector (S): the 1st hand seems to have written ὥσπερ. 763 οἳ Her-

750 βαιός identifies the chief with his retinue,—the adjective, when so used, suggesting a collective force like that of a stream, full or thim: so πολὺς βεῖ, πολὺς πνεῖ of vehement speech, etc.; Eur. Or. 1200 ἦν πολὺς παρῇ, if he come in his might: συχρὸν πολυχρὸν, a populous town (Plat. Rep. 370 D).

751 ιοχίτας: cp. Aesch. Cho. 766 ΣΟ. τῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον; | ...ἢ ξὺν ιοχίταις εἶτε καὶ μονοστιβῆ; TP. ἄγεω κελεύει δορυφόρους ὀπίσθας (said of Aegisthus).

753 κῆρυξ, as the meet attendant of a king on the peaceful and sacred mission of a θεωρός (114). The herald's presence would add solemnity to the sacrifice and libation at Delphi: Athen. 660 A ἐδρων (= ἐθνον) δὲ οἱ κήρυκες ἀχρι πολλοῦ, βουθυτοῦντες...καὶ σκευάζοντες καὶ μιστῶλλοντες, ἐτι δὲ οἰνοχοοῦντες. ἀπήνη ἦγε μία= μία ἦν ἀπήνη, ἢ ἦγε: Pind. Nem. 9. 41 ἐνθ' Ἀρείας πόρον ἄνθρωποι καλέοισι= ἐνθα πόροι ἐστὶν ἐν Ἀ. καλοῦσιν. The ἀπήνη, properly a mule-car (Pind. Pysl. 4. 94) but here drawn by colts (802), and in the

Odyssey synonymous with ἄμαξα (6. 37, 57), was a four-wheeled carriage used for travelling, as dist. from the two-wheeled war-chariot (ἄρμα): its Homeric epithet ὑψηλή indicates that it stood higher on its wheels than the ἄρμα: it could be fitted with a frame or basket for luggage (ὑπερτερή Od. 6. 70, πείριπτε Il. 24. 190).

756: cp. 118. οἰκεὺς=οἰκέτης, as in the Odyssey and in a νόμος Σόλωνος in Lysias or. 10 § 19, who explains it by θεράπων. The Iliad has the word only twice, both times in plur., of 'inmates' (slave or free: 5. 413: 6. 366).

757 ἢ καὶ marks keen interest: E. 314 ἢ καὶ ἐγὼ θαρσύνω μᾶλλον ἐς λόγους τοὺς σοὺς ἰομένην.

758 The poet has neglected clearness on a minor point. The οἰκεὺς—sole survivor of the four attendants—had fled back to Thebes with the news that Laius had been slain by robbers (118—123). This news came before the trouble with the Sphinx began: 126—131. And the play supposes an interval of at least several days between the death of Laius



OE. Went he in small force, or with many armed followers,  
like a chieftain?

IO. Five they were in all, — a herald one of them; and there  
was one carriage, which bore Laius.

OE. Alas! 'Tis now clear indeed.—Who was he who gave  
you these tidings, lady?

IO. A servant—the sole survivor who came home.

OE. Is he haply at hand in the house now?

IO. No, truly; so soon as he came thence, and found thee  
reigning in the stead of Laius, he supplicated me, with hand  
laid on mine, that I would send him to the fields, to the pastures  
of the flocks, that he might be far from the sight of this town.  
And I sent him; he was worthy, for a slave, to win e'en a larger  
boon than that.

OE. Would, then, that he could return to us without delay!

IO. It is easy: but wherefore dost thou enjoin this?

OE. I fear, lady, that mine own lips have been unguarded,  
and therefore am I fain to behold him.

mann: ὅς γ' Campbell (who cites ὡς from K, — Flor. Alb. 66). ὅς γ' L: ὁ δέ γ', ὅδ',  
ὁ δ', or ὡδ', τ. 768 δὲ δ'] δὲ δ' Turner.

and the election of Oedipus: see on 736. Hence *κεῖθεν ἦλθε καὶ...εἶδε* cannot mean that the *οἰκεύς*, on reaching Thebes, found Oedipus already reigning. Nor can we suggest that he may have fled from the scene of the slaughter before he was sure that Laius had been killed: that is excluded by 123 and 737. Therefore we must understand:—'when he had come thence, and [afterwards] found that not only was Laius dead, but you were his successor.' (For the parataxis *σέ τε... Ἀδίων τε* see on 673.) I incline to suspect, however, that Sophocles was here thinking of the man as coming back to find Oedipus already on the throne, and had overlooked the inconsistency. The conjecture *Λαίου τε δώματα* for *Ἀδίων τ' ἀλαλάτα* (Wolff) would remove the difficulty, but seems very improbable.

760 *χειρὸς θυγῶν*, marking that the *ἱκετεία* was formal; as when the suppliant clasped the knees (*ἄπτεσθαι γονάτων*). Eur. *Hec.* 850 *τύχας σέθεν*, | 'Ἐκάβη, δὲ ἄπτον χειρὰ θ' ἱκεσίαν ἔχω.

761 *ἀγρούς* might be acc. of motion to (O. C. 1769 *θήβας δ' ἡμᾶς* | ...πέμψον); but it is better here governed by *ἐπὶ*: for the position of the prep. cp. 734, 1205, *El.* 780 *οὐτε νυκτὸς οὐτ' ἐξ ἡμέρας*.—*νομάς*: on Cithaeron, or near it, 1127. The man had formerly served as a shepherd δ' α).

and had then been taken into personal attendance on Laius (*οἰκεύς*).

762 *τοῦδ' ἀποπτος ὄψεως*, 'far from the sight of this town': that is, far from the power of seeing it: whereas in *El.* 1487 *κρανῶν πρόθεσ* | ...ἀποπτον ἡμῶν = 'far from our eyes': the gen. as after words of 'distance from.' See Appendix.

763 *οἷ'*: the δ γ' of L (clumsily amended to δ δέ γ' in other MSS.) prob. came from *οἷ'*, rather than from *ὡς* or *ὡς γ'*. *Phil.* 583 *οἷ' ἀνὴρ πένης*, 'for a poor man': Eur. *Or.* 32 *κάγῳ μετέσχω, οἷα δὲ γυνή, φόνου*, 'so far as a woman might.' *ὡς*, however, is commoner in this limiting sense (1118); *οἷα* more often—'like' (751). Here *οἷα* qualifies *ἄξιος*, implying that in strictness the faithful service of a slave could not be said to create merit.

764 *φέρειν*: cp. 590.

766 *πάριστιν*. 'it is easily done.' Eur. *Bacch.* 843 ΠΕ. *ἐλθὼν γ' εἰς οἴκου ἀνδοκῇ βουλευέσσομαι*. | ΔΙ. *ἔξεστί· πάντῃ τό γ' ἐμὸν εὐτρεπὲς πάρα*. Not, 'he is here' (nor, 'he is as good as here,' as the schol. explains): in 769 *ἔξεται* = 'he will come from the pastures.'

768 δὲ δ'. The sense is: 'I fear that I have spoken too many words; and on account of those words I wish to see him': α. 744, 324. Not: 'I fear that my

10. ἀλλ' ἵζεται μὲν· ἀξία δέ που μαθεῖν  
 καὶ γὰρ τὰ γ' ἐν σοὶ δυσφύρως ἔχοντ', ἀναξ. 770
- ΟΙ. κοῦ μὴ στερηθῆς γ', ἐς τοσοῦτον ἐλπίδων  
 ἐμοῦ βεβῶτος. τῷ γὰρ ἂν καὶ μείζονι  
 λέξαιμ' ἂν ἢ σοί, διὰ τύχης τοιαῦδ' ἰών;  
 ἐμοὶ πατὴρ μὲν Πολύβος ἦν Κορίνθιος,  
 μήτηρ δὲ Μερόπη Δωρίς. ἡγόμην δ' ἀνὴρ 775  
 ἀστῶν μέγιστος τῶν ἐκεῖ, πρὶν μοι τύχη  
 τοιάδ' ἐπέστη, θαυμάσαι μὲν ἀξία,  
 σπουδῆς γε μέντοι τῆς ἐμῆς οὐκ ἀξία.  
 ἀνὴρ γὰρ ἐν δείπνοις μ' ὑπερπλησθεὶς μέθη  
 καλεῖ παρ' οἴνῳ, πλαστός ὥς εἶην πατρί. 780  
 καὶ γὰρ βαρυθεὶς τὴν μὲν οὔσαν ἡμέραν  
 μόλις κατέσχον, θάτέρῃ δ' ἰὼν πέλας  
 μητρὸς πατρός τ' ἡλεγχον· οἱ δὲ δυσφύρως  
 τοῦναιδος ἦγον τῷ μεθέντι τὸν λόγον.  
 καὶ γὰρ τὰ μὲν κείνοιν ἑτερπύμην, ὅμως δ' 785  
 ἐκνιζέ μ' αἰεὶ τοῦθ'. ὑφείρπε γὰρ πολὺ.  
 λάθρα δὲ μητρὸς καὶ πατρὸς πορεύομαι  
 Πυθῶδε, καὶ μ' ὁ Φοῖβος ὦν μὲν ἰκόμην

770 μέθη L 1st hand, changed by an early hand to μέθη. The latter prevails in

words have given me only too much cause to desire his presence.' A comma after μοι is here conducive to clearness.

770 καὶ γὰρ and που express the wife's sense that he should speak to her as to a second self.—ἐν σοὶ=within thee, in thy mind (not 'in thy case'): cp. ἐν with the reflexive pronouns, Plat. *Theaet.* 192 D ἐν ἐμαυτῷ μεμνημένος: *Crat.* 384 A προσποιούμενός τι αὐτὸς ἐν ἐαυτῷ διανοεῖσθαι.

771 ἐς τοσοῦτον ἐλπίδων: Isocr. or. 8 § 31 εἰς τοῦτο γὰρ τινες ἀνάσσειν ἐληλυθασιν: Ar. *Nub.* 832 σὺ δ' ἐς τοσοῦτον τῶν μανιῶν ἐληλυθας. The plural of ἐλπίς is rare as=anxious forebodings: but cp. 487.

772 μείζονι: strictly, 'more important': cp. Dem. or. 19 § 248 ἀντί...τῆς πόλεως τὴν Φιλίππου ξενίαν καὶ φιλίαν πολλῶν μείζονα ἡγήσατο αὐτῷ καὶ λυσitteλεστέραν (alluding to *Ant.* 182 καὶ μείζον' ὅστι ἀντί τῆς αὐτοῦ πάτρας | φίλον νομίζει). *Ant.* 637 οὐδεὶς...γάμος | μείζων φέρεισθαι σοὶ καλῶς ἡγουμένου, no marriage can be a greater prize than your good gun,

ance. The καὶ with λέξαιμ' ἂν:—could I speak? Lysias or. 12 § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δίκην; from whom will you ever exact satisfaction?

773 ἰών, present, not future, part. *Ant.* 742 διὰ δίκης ἰὼν πατρί. Xen. *An.* 3. 2. 8 διὰ φιλίας ἰέναι.

775 The epithet 'Dorian' carries honour: Meropé was of the ancient stock, claiming descent from Dorus son of Hellen who settled in the region between Oeta and Parnassus. The Scholiast's comment. *Ηελοποννησιακή*, forgets that the Theban story is laid in times before the Dorian conquest.

776 πρὶν μοι...ἐπίσται. (1) πρὶν with *inf.*=our 'before,' whether the sentence is affirmative or negative: ἦλθε πρὶν κληθῆναι, οὐκ ἦλθε πρὶν κληθῆναι. (2) πρὶν with a *finite* mood (*indic.*, *subj.*, or *opt.*) =our 'until' in *negative* sentences. Thus οὐκ ἦλθε πρὶν ἐκλήθη differs from οὐκ ἦλθε πρὶν κληθῆναι by implying that αἰεὶ καλεῖσθαι was called, and then came. Here, several of the sentence is affirmative

Nay, he shall come. But I too, methinks, have a claim on what lies heavy on thy heart, my king.

E. Yea, and it shall not be kept from thee, now that my tidings have advanced so far. Who, indeed, is more to me than thou, to whom I should speak in passing through such a tale as this?

My father was Polybus of Corinth,—my mother, the Dorian Merope, and I was held the first of all the folk in that town, till a chance befell me, worthy, indeed, of wonder, though not of mine own heat concerning it. At a banquet, a man of wine cast it at me in his cups that I was not the true son of my sire. And I, vexed, restrained myself for that day as best I might; but on the next I went to my mother and father, and questioned them; and they were wroth for the taunt which he who had let that word fly. So on their part I had my part; yet was this thing ever rankling in my heart; for it crept abroad with strong rumour. And, unknown to mother and father, I went to Delphi; and Phoebus sent me forth

π mss. (but μέθη I).

), and εως would therefore be more correct. But the thought is negatived by nothing happened to disturb me'); *τρυν*. So Thuc. 3. 29 τοὺς Ἀθηναίους (= οὐχ ὀρώμεται ὑπὸ τῶν ἐν δὴ τῇ Διῇ ἐσχον. Cp. White-Trans. *Cam. Phil. Soc.* 1886, p. 26. *τῇ*: a verb often used of enemies coming upon one: Isocr. or. 1. μικροῦ δεῖν ἐλαθεῖν αὐτὸν ἐπὶ τὸ ἐπίστασθαι. Her. 4. 203 ἐπὶ τῇ πόλει ἐπέστησαν.

ὑπερπλησθεὶς μέθη, lit., intoxicated by drinking (caus. dat.): μέθη αὐτοῦ 'drinking' (not 'strong wine'): *τ* 5 20 καλῶς ἔχοντας μέθη *τ* had enough of drinking'). For cp. Aesch. *Pers.* 132 λέκτρα . . . καὶ δακρυμασίαι.

παρ' οἴνῳ: Plut. *Mor.* 143 C τοὺς χρωμένους παρ' οἴνου. Thuc. 6. 28 εὐδίας καὶ οἴνου.—πλαστός ὡς εἶην of πλαστόν, as if preceded by μοι instead of καλεῖ με. Somewhat similarly ὀνομάζω=λέγω, as Plat. *Tim.* 1 E σοφιστὴν ὀνομάζουσι, τὸν εἶναι. πλαστός, 'feigned (in name)', 'falsely called a son,' πατρί, 'father,' i.e. to deceive him. Eur. *Ion* 1011 μαστῶ γυναικὸς σῆς ὑπερβόλῃς, whence ὑποβολιμαῖος = νόθος. κατέσχον, i.e. ἐμαυτὸν. *π*

sical Attic this use occurs only here: in later Greek it recurs, as Plut. *Artaxerxes* § 15 εἶπεν οὖν μὴ κατασχων ὑμεῖς μὲν κ.τ.λ. Cp. ἔχε, σχές, ἐπισχές ('stop'), in Plat., Dem., etc.

784 τῷ μεθέντι: the reproach was like a random missile: Menander fr. 88 οὐτ' ἐκ χειρὸς μεθέντα καρτερὰν λίθον, ῥῆον κατασχεῖν, οὐτ' ἀπὸ γλώσσης λόγον. The dat., because δυσφόρως τοῦναιδος ἦγον = ὠργίζοντο ἐνεκα τοῦ ἀνείδους.

785 ὁμῶς δ': cp. 791, and *π* on 29.

786 ὑφέριπε γὰρ πολὺ: so ὑφέρπειν of malicious rumour, Aesch. *Ag.* 450 φθορερὸν δ' ὅπ' ἄλγος ἔρπει | προδικαῖς Ἀτρεΐδαις. Libanius, 84 A (quoted by Musgrave) πολὺς τοιοῦτος ὑφέριπε λόγος (perhaps suggested by this passage). Pind. *Isthm.* 3. 58 τοῦτο γὰρ ἀθάνατον φωνάεν ἔρπει, εἴ τις εὖ εἴπῃ τι. Cp. *Ani.* 700 τοιαῦθ' ἐρεμνὴ σιγ' ἐκέρχεται φάτις. For πολὺ cp. *O. C.* 517 τὸ πολὺ τοι καὶ μηδ' ἀμα λήγον, that strong rumour which is in no wise failing: *id.* 305 πολὺ . . . το σὸν ὄνομα | διήκει πάντας. This version also agrees best with 775, which implies that the incident had altered his popular repute. We might render: 'it was ever recurring to my mind with force': but this (a) is a repetition: (b) is less suited to πολὺ, which implies diffusion.

788 ὃν ἱκόμην ἄτιμον = ἄτιμον τούτων



ἄτιμον ἐξέπεμψεν, ἄλλα δ' ἄθλια  
 καὶ δεινὰ καὶ δύστηνα \*προὔφηνεν λέγων, 790  
 ὥς μητρὶ μὲν χρεῖή με μιχθῆναι, γένος δ'  
 ἄτλητον ἀνθρώποισι δηλώσοιμ' ὄραν,  
 φονεὺς δ' ἐσοίμην τοῦ φυτεύσαντος πατρός.  
 καὶ γὰρ ἴπακούσας ταῦτα τὴν Κορινθίαν  
 ἄστροις τὸ λοιπὸν ἐκμετρούμενος χθόνα 795  
 ἔφευγον, ἔνθα μήποτ' ὀψοίμην κακῶν  
 χρησμῶν ὀνείδη τῶν ἐμῶν τελούμενα.  
 στείχων δ' ἰκνοῦμαι τούσδε τοὺς χώρους ἐν οἷς  
 σὺ τὸν τύραννον τοῦτον ὄλλυσθαι λέγεις.  
 καὶ σοι, γύναι, τὰληθὲς ἐξερῶ. τριπλῆς 800  
 ὅτ' ἢ κελεύθου τῆσδ' ὁδοιπορῶν πέλας,  
 ἐνταῦθά μοι κῆρυξ τε καὶ πωλικῆς  
 ἀνὴρ ἀπήνης ἐμβεβώς, οἷον σὺ φῆς,

789 ἄλλα θ' ἄθλια L: the 1st hand had written ἄθλια. ἄλλα δ' ἄθλια r. Herwerden would read ἄλλα δ' ἄθλια. 790 προὔφηνεν MSS.: προὔφηνεν Hermann. (the gloss προέδειξε in E may be a reminiscence of such a reading. It may be remarked, too, that προὔφηνεν is cited by Campbell from M<sup>2</sup>, = Ambros. L. 39.) 791 χρεῖ

ἢ L, the ι after η almost erased. Cp. on 555. 797 τελούμενα. In L there has been an erasure at and after α, and there are traces of an accent above the second α.

ἀ ἰκόμην, not graced in respect of those things (responses) for which I had come: Eur. *Andr.* 1014 ἔτιμον ὀργάναν χέρα τεκτοσύνας, not rewarded for its skill. For ἀ ἰκόμην (cogn. accus. denoting the errand, like ἔρχομαι ἀγγελίαν) cp. 1005 τοῦτ' ἀφικόμεναι: O. C. 1291 ἀ δ' ἦλθον ἰθέλω λέξαι: Ar. *Pl.* 966 δ τι μάλιστ' ἐλήλυθας: Plat. *Prot.* 310 B ἀλλ' αὐτὰ ταῦτα καὶ νῦν ἤκω παρὰ σέ (where the acc. is cogn. to ἤκω, not object to the following διαλεχθῆς).

790 προὔφηνεν, suggested by Herm., has been adopted by several recent editors. Cp. Herod. 1. 210 τῷ δὲ δ δαίμων προέφαινε, and so 3. 65, 7. 37: Plut. *Dem.* § 19 ἐν οἷς ἢ τε Πυθία δεινὰ προφαινε μαντεύματα καὶ ὁ χρησμὸς ᾗδετο: *Camill.* § 4 (a man who pretended to μαντική) λόγια προφαινε ἀπόρητα: Dem. or. 21 § 54 τοῖς ἐφ' ἐκάστης μαντείας προφαινομένοις θεοῖς, the gods announced (as claiming sacrifice) on each reference to the oracle. Yet the fact that προφαινεῖν was thus a *vox sollemnis* for oracular utterance would not suffice to warrant the adoption of προὔφηνεν, if the προὔφηνεν of the MSS. seemed defensible. προὔφηνεν λέγων

would mean, 'came into view, telling': cp. above, 395, and *El.* 1285 νῦν δ' ἔχω σε προὔφηνεν δὲ | φίλτάτα ἔχων πρόποιν. It might apply to the sudden appearance of a beacon (cp. δ φρικτὸς ἀγγελλων πρῆτα, Aesch. *Ag.* 30): but, in reference to the god speaking through the ora. c., it could only mean, by a strained metaphor, 'flashed on me with the message,' i.e. announced it with startling suddenness and clearness. The difficulty of conceiving Sophocles to have written thus is to me so great that the special appropriateness of προὔφηνεν turns the scale.

791 ε. γένος δ': see on 29. ὄραν with ἄτλητον, which, thus defined, is in contrast with δηλώσοιμ': he was to show men what they could not bear to look upon.

794 Π. ἰπακούσας (708), 'having given ear' with the attention of such horror τὴν Κορινθίαν: 'Henceforth measuring from afar (ἐκμετρούμενος) by the stars the region of Corinth, I went my way into exile, to some place where I should not see fulfilled the dishonours of [=foretold by] my evil oracles.' ἄστροις ἐκμετρούμενος: i.e. visiting it no



pointed of that knowledge for which I came, but in his  
use set forth other things, full of sorrow and terror and  
even that I was fated to defile my mother's bed; and  
I should show unto men a brood which they could not  
behold; and that I should be the slayer of the sire  
that begat me.

And I, when I had listened to this, turned to flight from the  
land of Corinth, thenceforth wotting of its region by the stars  
to some spot where I should never see fulfilment of the  
things foretold in mine evil doom. And on my way I came  
to regions in which thou sayest that this prince perished.  
Lady, I will tell thee the truth. When in my journey I  
came near to those three roads, there met me a herald, and a  
chariot in a carriage drawn by colts, as thou hast described;

the hand had written *τελουμένων*, which the first corrector (S) altered — Some  
hands (B, V, V<sup>2</sup>, V<sup>4</sup>) add γ' to *χρησμών*. **800** This verse does not stand  
in the text of L, but has been added in the margin by a later hand. With regard to  
the hand, Mr E. M. Thompson observes:—‘This writing is of the style  
which appears in the latter part of the thirteenth century, and continues with little

at only thinking of it as a dis-  
tinct place that lies beneath the stars in  
that quarter of the heavens.  
cp. Aelian *Hist. Anim.*  
*των Ιδιοτήτων* γ. 48 ἦκε δ' οὖν  
αὐτὸς ἐς τὴν Λιβύην καὶ τὰς μὲν  
πελάγους καὶ τοῦτο δὴ τὸ λε-  
γόμενον ἀστροῖς πύλας ἐσημαίνετο,  
καὶ ἐς τὴν ἐρήμην: ‘proceeded to  
the cities, and, as the saying is,  
far places only by the stars, and  
into the desert.’ Wander quotes  
the words in Valer. Flacc. γ. 478  
*hic aberis, hic, quae so, profundis*  
*et spectabo litus?* ἔφηνον might  
be ἐκμετρ the government of τὴν  
ἐκείνην but is best taken absolutely.  
The grammar forbids the version:—  
‘into exile from the Corinthian  
land (Κορινθίαν), thenceforth mea-  
suring my way on earth (χθόνα) by the  
stars.’ Phrases like ὑπαστρον.. μῆχαρ  
ἐγώ μιν δόσφρονος | φ. γὰρ (Aesch.  
75), ἀστροῖς τεκμαιρεσθαι ὁδόν (Lu-  
cretius *de rerum natura* § 1), are borrowed  
pages in which the sailor has no  
use of the stars. Such phrases could  
be figuratively only of a journey  
into deserts: as Hesych. explains the  
ἀστροῖς σημειοῦσθαι μακρὰν καὶ  
ὁδὸν βαδίζειν ἢ δὲ μεταφορὰ  
πλεονεξίας.  
ἐκείσε ἐνθα, as in *Ph.* 1466.

φεύγω ἐνθα μὴ ὄψομαι ‘I fly to such a  
place that I shall not see’; the relative  
clause expresses purpose, and μὴ gives a  
generic force cp. 1412 *At.* 659: *El.* 380,  
436. *Trach.* 800. Here, the secondary  
tense ἔφηνον permits ὄψοίμην. Remark,  
however, that in such relative clauses (of  
purpose or result) the fut. indic. is usually  
retained, even where the optat. is admis-  
sible. A rare exception is Plat. *Rep.*  
416 C φάλη ἂν τις . δειν. οὐσίαν τοιαύτην  
αὐτοῖς παρεσκευάσθαι, ἥτις μήτε. παύσοι  
κ.τ.λ.: where παύσοι (if sound) is prob-  
ably due to φάλη ἂν (see on *O.C.* 778)  
rather than to δειν as = ὅτι ἔδει.

**800** καὶ σοι...τριπλῆς. The hand  
which added this verse in the margin of  
L seems to be ‘as early as the beginning  
of the fourteenth century’ (Mr E. M.  
Thompson, *Introd. to Facsimile of Laur.*  
*ms.*). The verse is in A (13th cent.) and  
all our other MSS. To eject the verse,  
as Dindorf and Nauck have done, is  
utterly unwarrantable. It has a fine  
dramatic force. Oedipus is now at the  
critical point: he will hide nothing of  
the truth from her who is nearest to  
him. It is part of his character that  
his earnest desire to know the truth never  
flinches: cp. 1170.

**802** κήρυξ τε, not κήρυξ τε: see  
Chandler, *Accentuation* § 971.

**803** ἀπήνης: see on 753.—οἶον ad-

- ξυνηντίαζον· καὶ ὁδοῦ μ' ὃ θ' ἡγεμῶν  
 αὐτός θ' ὃ πρέσβυς πρὸς βίαν ἤλαυνέτην. 805  
 καὶ γὰρ τὸν ἐκτρέποντα, τὸν τροχηλάτην,  
 παίω δι' ὀργῆς· καί μ' ὃ πρέσβυς ὡς ὀρᾶ,  
 ὄχου, παραστείχοντα τηρήσας, μέσον  
 κᾶρα διπλοῖς κέντροισί μου καθίκετο.  
 · οὐ μὴν ἴσην γ' ἔτεισεν, ἀλλὰ συντόμως 810  
 · σκήπτρῳ τυπεῖς ἐκ τῆσδε χειρὸς ὕπτιος  
 · μέσης ἀπήνης εὐθύς ἐκκυλίνδεται·  
 · κτείνω δὲ τοὺς ξύμπαντας. εἰ δὲ τῷ ξένῳ  
 · τούτῳ προσήκει Λαίῳ τι συγγενές,  
 τίς τοῦδε \*νῦν ἔστ' ἀνδρὸς ἀθλιώτερος; 815  
 τίς ἐχθροδαίμων μᾶλλον ἂν γένοιτ' ἀνὴρ;  
 \*ὃν μὴ ξένων ἔξεστι μῆδ' ἀστῶν \*τινι  
 δόμοις δέχεσθαι, μῆδὲ προσφωνεῖν τινα,

variation for some fifty years or more. The line may therefore, without much hesitation, be placed as early as the beginning of the fourteenth century.' (Introduction to the Facsimile of the Laur. ms. of Sophocles, p. 11.) All the later mss. have this verse in the text.

808 ὄχου MSS.: ὄχον Schaefer: ὄχους Doderen.  
 814 Λαίῳ MSS.: Λαίου Bothe. Blaydes suggests, εἰ δὲ τι ξένῳ | τούτῳ προσήκει Λαίῳ τι συγγενές: Heimsoeth, εἰ δὲ τῷ ξένῳ | τούτῳ προσήκει καὶ Λαίῳ τι συγγενές.  
 818 τίς τοῦδε γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος L. The νῦν is almost erased, and over it a late hand has written ἄλλως, probably meant for ἄλλος. The later mss. ei ei

verbal neut. = ὡς, referring to Iocasta's whole description; not acc. masc., referring to the person of Laius as described by her.

804-812 The κῆρυξ is, I think, identical with the ἡγεμῶν, and distinct from the τροχηλάτης. I understand the scene thus. Oedipus was coming down the steep narrow road when he met the herald (to be known for such by his staff, κηρύκειον) walking in front of the carriage (ἡγεμῶν). The herald rudely bade him stand aside; and Laius, from the carriage, gave a like command. (With the imperfect ἤλαυνέτην, 'were for driving,' πρὸς βίαν need not mean more than a threat or gesture.) The driver (τροχηλάτης), who was walking at his horses' heads up the hill, then did his lord's bidding by actually jostling the wayfarer (ἐκτρέποντα). Oedipus, who had forborne to strike the sacred herald, now struck the driver; in another moment, while passing the carriage, he was himself struck on the head by Laius. He dashed Laius from the carriage; the herald, turning

back, came to the rescue; and Oedipus slew Laius, herald, driver, and one of two servants who had been walking by or behind the carriage; the other servant (unperceived by Oedipus) escaped to Thebes with the news.

808 ὄχον: 'from the chariot—having watched for the moment when I was passing—he came down on me, full on my head (μέσον κᾶρα acc. of part affected), with the double goad.' The gen. ὄχου marks the point from which the action sets out, and is essentially like τὰς πολυχρόσων | Πυθῶνος... ἔβαινεν. 1511 cp. Od. 21. 142 ἐρυσσθε. | ἀρξάμενοι τοῦ χωροῦ ὅθεν τέ περ οἶνοχοεῖται, from the place. In prose we should have had ἀπ' ὄχου. As the verb here involves motion, we cannot compare such a gen. as ἔξεν... τοῖχον τοῦ ἐτέρου (Il. 9. 219), where, if any prep. were suppl'd, it would be πρὸς — τηρήσας: [Dem.] or. 53 § 17 (contemporary with Dem.) τηρήσας με ἀνιόντα ἐκ Παιραιῶς ὁψέ... ἀρπάξει.

809 καθίκετο governs μου, which μέσον κᾶρα defines: Plut. Anton. § 12

he who was in front, and the old man himself, were forcing me rudely from the path. Then, in anger, I struck who pushed me aside—the driver, and the old man, seeing touched the moment when I was passing, and, from the age, brought his goad with two teeth down full upon my

Yet was he paid with interest; by one swift blow from aff in this hand he was rolled right out of the carriage, on ck; and I slew every man of them.

What if this stranger had any tie of kinship with Laius, who more wretched than the man before thee? What mortal prove more hated of heaven? Whom no stranger, no is allowed to receive in his house; whom it is unlawful that any one accost;

th L, or give *τις τοῦδε γ' ἀνδρὸς ἐστὶν ἀθλιώτερος* (as A). Kennedy adopts er, and so Campbell (with *τάνδρῳ* for *γ' ἀνδρὸς*). But *νῦν* seems forcible Dindorf proposed *νῦν ἔτ'* (which Wecklein receives); he afterwards wrote *τις νῦν ἀνδρὸς ἀθλιώτερος* but now rejects the verse. Bellermann writes *νῦν ἂν* (with *γενοίτ'*). I would merely transpose *ἀνδρὸς* and omit *γ'*, which might easily be intruded, for metre's sake, when the proper order of words had been de-

817 *ᾧ...τινα* L. Schaefer wrote *ὄν...τινα* (so that *ἔξεστι* should be abso-

λασίοις καθικνούμενοι τῶν ἐν-  
των: Lucian *Sympr.* § 16 τάχα  
ρος καθικετο τῇ βακτηρίᾳ. *Ισχυ-*  
ς § 24 σφόδρα ἡμῶν ὁ πέρυσι  
καθικετο. This verb takes accus.  
to reach, lit. or fig. (as *Il.* 14.  
πῶς με καθικεο θυμόν).—*διπλοῖς*  
κ.: a stick armed at the end with  
its, used in driving. Cp. *Il.* 23.  
(ses) *ἀνευ κέντροισι θεόντες*. The  
hys had left it in the carriage when  
ut to walk up the hill.

οὐ μὴν ἴσῃν γ': not merely an  
halty (cp. *την ὁμοίαν ἀποδιδόναι*,  
referre): Thuc. 1. 35 οὐχ ὁμοία  
ρίωσις, the renunciation of such  
nce is more serious—*ἔτασεν*.  
τρεῖσα, ἐτέλεσθην (not *τίσω*, etc.)  
Attic spellings of the poet's age:  
epigraphic evidence in Meister-  
gramm p. 88.—*συντόμως*, in a  
ch made short work: cp. Thuc.  
τελεγετο ἐπ.θεσθαι τῇ πείρᾳ καὶ οἱ  
στάτην ἡγεῖτο διαπολέμῃσιν, the  
way of deciding the war. Her.  
τι δὲ σύντομος κάρτα (i.e. ὁδός),  
a short cut. The conject. *συν-*  
*Tr.* 923 *συντόνῳ χερὶ*) would  
be grim irony.

μέσης implies that a moment be-  
had seemed firmly seated: 'right  
he carriage.' Eur. *Cycl.* 7 *ἰέαν*  
ών, striking full on the shield:

*I. Tr.* 1385 *νηὸς δ' ἐκ μέσης ἐφθέγγετο* |  
*βοή τις*, from within the ship itself: *El.*  
965 *ἄρκειν εἰς μέσην*, right into the net.

814 *ἂ συγγενὲς τι τῷ Λαίῳ* if any tie  
with Laius προσήκει τούτῳ τῷ ξένῳ be-  
longs to this stranger. *συγγενής* can take  
either dat. (akin to) or gen. (kin of): and  
here several editors give *Λαίου*. But the  
dat. *Λαίῳ*, making it verbally possible  
to identify the *ξένος* with Laius, suits the  
complex suggestiveness with which the  
language of this drama is often contrived:  
cp. τῶν in 1167. Again, τῷ ξένῳ τούτῳ  
might apply to Oedipus himself (452)  
Had we *τι without συγγενὲς, Λαίου* (part  
gen.) would then be necessary. The con-  
structions of *προσῆκει* are (1) *προσῆκει*  
*τωί*, I am related to: (2) *προσῆκει μοι τις*,  
I have a right in, or tie with: (3) *προσῆκει*  
*μοι τι*, it belongs to me. Here it is (3).

817 *ὄν...τινα*. The MS. *ᾧ...τινα* must  
be rendered, with Hermann: 'to whom it  
is not allowed that any one should receive  
(him)': but the words would naturally  
mean: 'to whom it is not allowed to re-  
ceive any one.' In 376, where *σε...γ'*  
*ἐμοῦ* is certain, all our MSS. have *με...γε*  
*σοῦ*: much more might the cases have  
been shifted here.

818 *ἂ μηδὲ...τινα, κ. ἔξεστι*, abso-  
lutely: nor is it lawful that anyone  
should speak to him.—*ᾧθιν δ'*: the posi-  
tive *δεῖ* must be evolved from the negative



- ὠθεῖν δ' ἀπ' οἴκων. καὶ τάδ' οὔτις ἄλλος ἦν  
 ἢ γὰρ ἑμαυτῷ τάσδ' ἀρὰς ὁ προστιθείς. 820  
 λέχη δὲ τοῦ θανόντος ἐν χεροῖν ἑμαῖν  
 χραίνω, δι' ὧν περ ὦλετ'. ἀρ' ἔφυν κακός;  
 ἀρ' οὐχὶ πᾶς ἀναγνος; εἰ με χρὴ φυγεῖν,  
 καὶ μοι φυγόντι μῆστι τοὺς ἐμούς· ἰδεῖν,  
 \*μηδ' ἐμβατεύειν πατρίδος, ἢ γάμοις με δεῖ 825  
 μητρὸς ζυγῆναι καὶ πατέρα κατακτανεῖν  
 Πόλυβον, ὃς ἐξέφυσε καξέθρεψέ με.  
 ἀρ' οὐκ ἀπ' ὧμοῦ ταῦτα δαίμονός τις ἂν  
 κρίνων ἐπ' ἀνδρὶ τῷδ' ἂν ὀρθοίῃ λόγον;  
 μὴ δῆτα, μὴ δῆτ', ὦ θεῶν ἄγνων σέβας, 830  
 ἴδοιμι ταύτην ἡμέραν, ἀλλ' ἐκ βροτῶν  
 βαίην ἀφαντος πρόσθεν ἢ τοιάνδ' ἰδεῖν  
 κηλὶδ' ἑμαυτῷ συμφορᾶς ἀφικμένην.  
 XO. ἡμῖν μὲν, ὦναξ, ταῦτ' ὀκνήρ'. ἕως δ' ἂν οὖν  
 πρὸς τοῦ παρόντος ἐκμάθῃς, ἔχ' ἐλπίδα. 835  
 OI. καὶ μὴν τοσοῦτόν γ' ἐστὶ μοι τῆς ἐλπίδος,  
 τὸν ἄνδρα τὸν βοτῆρα προσμεῖναι μόνον.  
 IO. πεφασμένου δὲ τίς ποθ' ἢ προθυμία;  
 OI. ἐγὼ διδάξω σ'. ἦν γὰρ εὐρεθῇ λέγων  
 σοὶ ταῦτ', ἔγωγ' ἂν ἐκπεφευγοίην πάθος. 840  
 IO. ποῖον δέ μου περισσὸν ἤκουσας λόγον;

lute): Dindorf, *δν...τινι*. Nauck proposes *εἰ μὴ ξένων...τινι* | .. προσφισινεῖν ἐμέ (instead of *τινα*). 824 *μῆστι*. The 1st hand in L wrote *μῆστι*, which an early hand changed to *μήτε*. The latter is in most of the later MSS. (with *γρ. μή'στι* in some, as Γ). 825 *μηδ' ἐμβατεύειν* L has *μήτ'*, made by an early hand from *μῆστ*, as Campbell thinks, and as seems most probable; or, as Dübner thinks, from *μή μ'*. Dindorf's

*οὐκ ἔξεστι*: cp. *El.* 71 καὶ μὴ μ' ἀτιμῶν τῆσδ' ἀποστείλῃτε γῆς | ἀλλ' ἀρχέπλουτον (sc. καταστήσατε). See above, 241.—καὶ τάδ'. And these things—these curses—none but I laid on myself. And as the thought proceeds, the speaker repeats *τάδε* in a more precise and emphatic form: cp. *Plat. Rep.* 606 B ἐκεῖνο κερδαίνειν ἡγεῖται, τὴν ἡδονήν.

821 ἐν χεροῖν, not, 'in their embrace,' but, 'by their agency': *Il.* 22. 426 ὡς δόφελον θανέειν ἐν χεροῖν ἐμῶν.

822 1. ἀρ'—ἀρ' οὐχί. Where ἀρὰ is equivalent in sense to ἀρ' οὐ, this is because it means, 'are you satisfied that it is so?' i.e. 'is it not abundantly clear?'

*(El.* 614). Here, the transition from ἀρὰ to ἀρ' οὐχί is from bitter irony to despairing earnest.

827 Πόλυβον. Wunder and others think this verse spurious. But it is, in fact, of essential moment to the development of the plot. Oedipus fears that he has slain Laius, but does not yet dream that Laius was his father. This verse accentuates the point at which his belief now stands, and so prepares us for the next stage of discovery. A few MSS. give ἐξέθρεψε καξέφυσε: but the Homeric πρότερον ὕστερον (*Od.* 12. 134 θρέψασα τεκοῦσά τε) seems out of place here just because it throws a less natural emphasis



whom all must repel from their homes! And this—this curse—was laid on me by no mouth but mine own! And I pollute the bed of the slain man with the hands by which he perished. Say, am I vile? Oh, am I not utterly unclean?—seeing that I must be banished, and in banishment see not mine own people, nor set foot in mine own land, or else be joined in wedlock to my mother, and slay my sire, even Polybus, who begat and reared me.

Then would not he speak aright of Oedipus, who judged these things sent by some cruel power above man? Forbid, forbid, ye pure and awful gods, that I should see that day! No, may I be swept from among men, ere I behold myself visited with the brand of such a doom!

CH. To us, indeed, these things, O king, are fraught with fear; yet have hope, until at least thou hast gained full knowledge from him who saw the deed.

OE. Hope, in truth, rests with me thus far alone; I can await the man summoned from the pastures.

IO. And when he has appeared—what wouldst thou have of him?

OE. I will tell thee. If his story be found to tally with thine, I, at least, shall stand clear of disaster.

IO. And what of special note didst thou hear from me?

μηδ' is clearly right. The alternatives would be to read *μήστι τοὺς ἐμούς ἰδεῖν*, *μηδ' ἐμβατεύειν*, which does not seem Sophoclean, or *μητε . . . μήτ'*, supplying *ἔξεστι* (as Elmsley suggested), which is much worse. 827 Wunder, Dindorf, and Nauck reject this verse. *ἔξεφυσε κάεθρεψε* L: *ἔξεθρεψε κάεφυσε* T. 840 πάθος MSS.: ἄγος has been

on *ἔξεφυσε*.

828 ἐπ' ἀνδρὶ τῷδε with ὀρθοῖη λόγον, speak truly in my case. Isaeus or. 8 § 1 ἐπὶ τοῖς τοιοῦτοις, ὡς ἄνδρες, ἀνάγκη ἐστὶ χαλεπῶς φέρεω, in such cases. II. 19. 181 σὺ δ' ἔπειτα δικαιότερος καὶ ἐπ' ἄλλῳ ἔσσεαι, in another's case.

832 f. τοιάνδε, not τοιάσδε: cp. 533. —κηλῖδα: cp. ἄγος 1426: O. C. 1133 κηλὶς κακῶν. For συμφορὰς, see on 99.

834 δ' οὖν. So where the desponding φιλαξ hopes for the best, Aesch. Ag. 34, γένοιτο δ' οὖν κ.τ.λ.

838 τοῦ παρόντος, imperf. part., = εἰκίνου δε παρῆν: Dem. or. 19 § 129 οἱ συμπερσεβέοντες καὶ παρόντες καταμαρτυρήσουσιν, i.e. οἱ συνεπρέσβευον καὶ παρήσαν.

836 τῆς ἐλπίδος. The art. is due to the mention of ἐλπίδα just before, but its force is not precisely, 'the hope of which you speak.' Rather ἐλπίδα is 'some hope,' ἡ ἐλπίδος is 'hope' in the abstract:

J. S. 1.<sup>3</sup>

cp. Dem. or. 19 § 88 ἡλικα πᾶσιν ἀνθρώποις ἀγαθὰ ἐκ τῆς εἰρήνης γίγνεται, i.e. 'from peace,' not 'the peace.'

838 πεφασμένον, sc. αὐτοῦ: gen. absol. EL. 1344 τελουμένων εἶποιμ' ἄν, when (our plans) are being accomplished.

840 πάθος, a calamity,—viz. that of being proved blood-guilty. The conjecture ἄγος is specious. But πάθος shows a finer touch; it is the euphemism of a shrinking mind (like the phrase ἦν τι πάθω for θάνω). For perf. with ἄν cp. 693.

841 περισσόν, more than ordinary, worthy of special note: Her. 2. 32 τοῦτ' ἄλλα τε μηχανᾶσθαι...περισσά, i.e. among other remarkable enterprises: Eur. Suppl. 790 τὸ μὲν γὰρ οὐκ ἡλπίζον ἄν πεποιθέναι | πάθος περισσόν, εἰ γὰρ μὴν ἀπεξυγνῆν. I had not deemed it a more than common woe. Iocasta is unconscious of any point peculiar to her version, on which a hope could depend: she had reported the story

- ΟΙ. ληστὰς ἔφασκες αὐτὸν ἄνδρας ἐννέπειν<sup>1</sup>  
 ὥς νιν κατακτείνειαν. εἰ μὲν οὖν ἔτι  
 λέξει τὸν αὐτὸν ἀριθμόν, οὐκ ἐγὼ ἔκτανον·  
 οὐ γὰρ γένοιτ' ἂν εἰς γε τοῖς πολλοῖς ἴσος·  
 εἰ δ' ἄνδρ' ἐν' οἰόζωνον αὐδήσῃ, σαφῶς  
 τοῦτ' ἐστὶν ἤδη τοῦργον εἰς ἐμὲ ῥέπον.  
 IO. ἀλλ' ὥς φανέν γε τοῦπος ᾧδ' ἐπίστασο,  
 οὐκ ἔστιν αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν·  
 πόλις γὰρ ἤκουσ', οὐκ ἐγὼ μόνη, τάδε.  
 εἰ δ' οὖν τι κάκτρέποιτο τοῦ πρόσθεν λόγου,  
 οὔτοι ποτ', ὦναξ, τόν γε Λαῖου φόνον  
 φανεῖ δικαίως ὀρθόν, ὅν γε Λοξίας  
 διεῖπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν.  
 καίτοι νιν οὐ κείνός γ' ὁ δύστηνός ποτε  
 κατέκταν', ἀλλ' αὐτὸς πάροιθεν ὤλετο.  
 ὥστ' οὐχὶ μαντείας γ' ἂν οὔτε τῇδ' ἐγὼ  
 βλέψαιμ' ἂν οὔνεκ' οὔτε τῇδ' ἂν ὕστερον.

conjectured by Arndt, Blaydes, and M. Schmidt. 843 L has *κατακτείναιεν*, but the letters *αι* are in an erasure, having been made by an early corrector. Wolff thinks that the 1st hand wrote *κατακτείνουεν*. As the last *ε* is certainly from the 1st hand, the 1st hand must have written either that or *κατακτείνειεν*, which is in at least one later MS. (Pal.), others having *κατακτείναιεν* (as A), or *κατακτείνουαν*. Most of the recent edd.

of the slaughter in the fewest words, 715—716.

844 *τὸν αὐτὸν ἀριθμόν*, i. e. *πλείους* and not *ἕνα*: or, in the phrase of grammarians, *τὸν πληθυντικὸν* and not *τὸν ἐνικὸν ἀριθμόν*.—*ἴσος*: 'one cannot be made to tally with (cannot be identified with) those many': *τοῖς πολλοῖς*, referring to the plur. *ληστές* (842).

846 *οἰόζωνον*, journeying alone. The peculiarity of the idiom is that the second part of the compound is equivalent to a *separate* epithet for the noun: i. e. *οἰόζωνος*, 'with solitary girdle,' signifies, 'alone, and girt up.' O. C. 717 *τῶν ἑκατομπῶδων Νηρήδων*, not, 'with a hundred feet each,' but, countless, and dancing: *ib.* 17 *πυκνόπτεροι ἀδελφές*, not, thickly-feathered, but, many and winged: *ib.* 1055 *διστόλουι ἀδελφάς*, not, separately-journeying sisters, but, two sisters, journeying: *Al.* 390 *δισπάρχαι βασιλῆς*, not, diversely-reigning kings, but, two reigning kings: Eur. *Alc.* 905 *κόρος μονόπαις*, not, a youth with one child, but, a youth, his only child: *Phoen.* 683

*διώνυμοι θεαί*, not, goddesses with contrasted names, but, several goddesses, each of whom is invoked. So I understand Eur. *Or.* 1004 *μονόπωλον Ἀῶ*, 'Eos who drives her steeds alone' (when moon and stars have disappeared from the sky).

847 *εἰς ἐμὲ ῥέπον*: as if he were standing beneath the scale in which the evidence against him lies; that scale proves the heavier of the two, and thus descends towards him.

848 *ἐπίστασο φανέν τοῦπος ᾧδε*, know that the tale was thus set forth: *ἐπίστασο ὥς φανέν τοῦπος ᾧδε*, know that *you may take the story to have been* thus set forth: where *ὥς* merely points to the mental attitude which the subject of *ἐπίστασο* is to assume. *Phil.* 567 *ὥς ταῦτ' ἐπίστω δρώμεν*, οὐ μέλλουτ' ἔτι, know that you may assume these things to be a doing, not delayed, and *ib.* 253, 415: below 956. So with the gen. abs.: *Al.* 281 *ὥς ᾧδ' ἐχόντων τῶνδ' ἐπίστασθαι σε χρή*, these things being so, you must view them in that belief.

849 *ἐκβαλεῖν*, repudiate: Plat. *Crito*

OE. Thou wast saying that he spoke of Laius as slain by robbers. If, then, he still speaks, as before, of several, I was not the slayer: a solitary man could not be held the same with that band. But if he names one lonely wayfarer, then beyond doubt this guilt leans to me.

IO. Nay, be assured that thus, at least, the tale was first told; he cannot revoke that, for the city heard it, not I alone. But even if he should diverge somewhat from his former story, never, king, can he show that the murder of Laius, at least, is truly square to prophecy; of whom Loxias plainly said that he must die by the hand of my child. Howbeit that poor innocent never slew him, but perished first itself. So henceforth, for what touches divination, I would not look to my right hand or my left.

give κατακτείνειαν. It is perhaps safest to do so, in the absence of better evidence for -αιεν (or -οιεν) than we have in this passage. Yet cp. the inscription in Kaibel's *Epigrammata* (24. 2), ἐχθροὶ στήσαιεν Τηνὶ τρέπαιον ἔδος (date, circ. 400—350 B.C.); to which Meisterhans (*Gramm. der Attischen Inschriften*, p. 75) refers in proof that 'the poets of the 4th cent. B.C. could use, without metrical necessity, the un-Attic forms of the aorist optative.' 851 κάκτρέποιτο L: καὶ τρέποιτο ι. 852 τὸν γε L: τὸνδε ι:

46 B τοὺς δὲ λόγους οὓς ἐν τῷ ἐμπροσθεν ἔλεγον οὐ δύναμαι νῦν ἐκβαλεῖν.

851 εἰ κάκτρέποιτο, if he *should* turn aside: see on 771 καὶ . λέξαιμ' ἄν.

852 τὸν γε Λαῖου φόνον. Iocasta argues. 'Even if he *should* admit that the deed was done by *one* man (a circumstance which would confirm our fears that the deed was yours), at any rate the death of Laius cannot be shown to have happened as the oracle foretold; for Laius was to have been killed by my son, who died in infancy. The oracular art having failed in this instance, I refuse to heed Teiresias when he says that you will yet be found guilty of slaying your father Polybus.' Iocasta, bent on cheering Oedipus, merely *alludes* to the possibility of his being indeed the slayer of Laius (851), and turns to the comforting aspect of the case—viz., the undoubted failure of the oracle. *on any supposition*. This fine and subtle passage is (to my apprehension) utterly defaced by the conjecture σὸν γε Λαῖου φόνον (Bothe), 'it cannot be shown that *your* slaying of Laius fulfils the oracle.' Herm. reads τὸνδε, 'this slaying' (of which you think yourself guilty): but the γε is needed.

853 δικαίως ὀρθόν, in a just sense correct, i.e. properly fulfilled: for ὀρθόν see 506.—Λοξίας: a surname of the oracular Apollo, popularly connected with λοξός, 'oblique' (akin to λέχ-μιος, *obliquus*,

*luxus*, 'sprained'), as=the giver of *indirect*, ambiguous responses (λοξὰ καὶ ἐπαμφοτερίζοντα, Lucian *Dial. Deor* 16): Cornutus 31 λοξῶν δὲ καὶ περισκελῶν ὄντων τῶν χρησμῶν οὗτις δίδωσι Λοξίας ψυδρασται, and so Lycophron 14. 1467: to this Pacuvius alludes, *Flexa non falsa autumare dictio Delphis solet*. The association of Apollo with Helios suggested to the Stoics that the idea connecting λοξός with Λοξίας might be that of *the ecliptic*: to which it might be replied that the name Λοξίας was older than the knowledge of the fact. It is not etymologically possible to refer Λοξίας to λυκ, *lux*. But phonetic correspondence would justify the connection, suggested by Dr Fennell, with δ-λεξ (Skt. *rak-sh*). Λοξίας and his sister Λοξώ (Callim. *Del.* 292) would then be other forms of Phoebus and Artemis ἀλεξιήτῃραι, ἀλεξιμαχοὶ (above, 164), 'defenders.' Iocasta's utterance here is not really inconsistent with her reservation in 712: see note there.

854 δειπτε: *expressly* said: cp. διαδεικνυμι, to show *clearly* (Her.), διαδηλώω, διαρρήδην, 'in express terms': so above, 394 αἰνιγμα...δειπεῖν = 'to declare' (solve) a riddle.

857 ε, οὔτε τῇδε—οὔτε τῇδε=οὔτ' ἐπὶ τάδε οὔτ' ἐπὶ θάτερα, neither to this side nor to that: *Phil.* 204 ἢ πον τῇδ' ἢ τῇδε τόπων: *Il.* 12. 237 (Hector to Polyda-



- ΟΙ. καλῶς νομίζεις. ἀλλ' ὅμως τὸν ἐργάτην  
πέμψον τινὰ στελοῦντα, μηδὲ τοῦτ' ἀφῆς. 860  
ΙΟ. πέμψω ταχύνασ'. ἀλλ' ἴωμεν ἐς δόμους.  
οὐδὲν γὰρ ἂν πράξαιμ' ἂν ὦν οὐ σοὶ φίλον.

- στρ. α'. ΧΟ. εἴ μοι ξυνείη φέροντι  
2 μοῖρα τὰν εὐσεπτον ἀγνείαν λόγων  
3 ἔργων τε πάντων, ὧν νόμοι πρόκεινται 865  
4 ὑψίποδες, οὐρανίαν  
5 δι' αἰθέρα τεκνωθέντες, ὧν Ὀλυμπος

mas): τὴν δ' οἰωνοῖσι ταυνοπτερόγεσσι  
κελεύεις | πείθεσθαι τῶν οὔτι μετατρέπομ'  
οὐτ' ἀλεγίζω, | εἴτ' ἐπὶ δεξι' ἴωσι πρὸς ἡῶ  
τ' ἡελίου τε, | εἴτ' ἐπ' ἀριστερὰ τοί γε  
ποτὶ ῥόφον ἡρόεντα.—μαντείας γ' οὐ-  
νεκα, so far as it is concerned: O. C. 22  
χρόνου μὲν οὐνεκ', π.

860 ε καλῶς νομίζεις: he assents, al-  
most mechanically—but his thoughts are  
intent on sending for the herdsman.—  
στελοῦντα, 'to summon': στέλλειν = 'to  
cause to set out' (by a mandate), hence  
'to summon': O. C. 297 σκοπὸς δέ νιν |  
ὅς καμὲ δεῦρ' ἐπεμπεύετο στέλων.—μη-  
δὲ τοῦτ' ἀφῆς, 'and do not neglect this.'  
With a point after στελοῦντα we could  
render: 'neglect not even this': but Oed.  
does not feel, nor feign, indifference.

862 γάρ, since ἴωμεν κ.τ.λ. implies  
consultation. The doubled ἂν gives em-  
phasis: cp. 139.—ἂν οὐ σοὶ φίλον=τού-  
των ἃ πράξει οὐ σοὶ φίλον ἐστὶ. Phil.  
1227 ἐπράξας ἔργων ποῖαν ὦν οὐ σοὶ πρέ-  
πον;

863—910 Second στάσιμον. The  
second ἐπεισόδιον (512—862) has been  
marked by the overbearing harshness of  
Oedipus towards Creon; by the rise of a  
dreadful suspicion that Oedipus is ἀναγ-  
νος—blood-guilty for Laius; and by the  
avowed contempt of Iocasta, not, indeed,  
for Apollo himself, but for the μαντική of  
his ministers. These traits furnish the  
two interwoven themes of the second  
stasimon: (1) the prayer for *purify* in  
word as in deed; (2) the deprecation of  
that *pride* which goes before a fall;  
—whether it be the insolence of the τύ-  
ραννος, or such intellectual arrogance as  
Iocasta's speech bewrays (λόγω, v. 884).  
The tone of warning reproof towards  
Oedipus, while only allusive, is yet in  
contrast with the firm though anxious  
sympathy of the former ode, and serves

to attune the feeling of the spectators for  
the approach of the catastrophe.

1st strophe (863—872). May I ever be  
pure in word and deed, loyal to the un-  
written and eternal laws.

1st antistrophe (873—882). A tyrant's  
selfish insolence hurls him to ruin. But  
may the gods prosper all emulous effort  
for the good of the State.

2nd strophe (883—896). Irreverence  
in word or deed shall not escape: the  
wrath of the gods shall find it out.

2nd antistrophe (897—910). Surely  
the oracles concerning Laius will yet be  
justified: O Zeus, suffer not Apollo's  
worship to fail.

863 εἴ μοι ξυνείη μοῖρα φέροντι is  
equivalent to εἴθε διατελοίμην φέρων, the  
part implying that the speaker is *already*  
mindful of ἀγνεία, and prays that he may  
continue to be so: whereas εἴ μοι ξυνείη  
μοῖρα φέρεω would have been equivalent  
to εἴθε μοι γένοιτο φέρεω, an aspiration  
towards ἀγνεία as not yet attained.  
Though μοῖρα is not expressly personified  
(cp. Pind. Pyth. 3. 84 τὴν δὲ μοῖρ' εὐδαι-  
μονίας ἔπειται), the conception of it is so  
far personal that ξυνείη ('be with') is  
tinged with the associations of ξυνειδέναι  
(*'be witness to'*), and thus softens any  
boldness in the use of the participle; a  
use which, in principle, is identical with  
the use after such verbs as διατελῶ, τυγ-  
χάνω, λαμβάνω. φέροντι (= φερόμεναι,  
see on 590). ἀγνείαν, *winnings*, *purify*,  
regarded as a precious κτήμα (Ant. 150.  
cp. 1190 πλέον τὰς εὐδαιμονίας φέρεει: E.  
968 εὐσέβειαν...οἴσει (will win the praise  
of piety): Eur. Or. 158 ἔπνου φερό-  
μένῳ χαρὰν.—Others take φέροντι as  
'bearing about with me' (or 'within me').  
Cp. Ant. 1090 τὸν ποῦν τ' ἀμείνω τῶν φρε-  
νῶν ἢ νῦν φέρεει (where it = τρέφει in  
1089): Tr. 108 εὐμναστον δαίμα φέρουσαν



DE. Thou judgest well. But nevertheless send some one to fetch the peasant, and neglect not this matter.

O. I will send without delay. But let us come into the house: nothing will I do save at thy good pleasure.

H. May destiny still find me winning the praise of reverence in all words and deeds sanctioned by those laws of Olympus: sublime, called into life throughout the high clear heaven, whose father is Olympus

Casaubon τρέφουσιν, as Blaydes (here). This may be right: but here, at least, would be bold; and incline to the former view.

εὐσεβέων, active, 'reverent,' only in 890 τῶν ἀσεβέων, also act., 'impious deeds,' as in Eur. *Helen* 542 Πρωσεβέου παιδοί, impious, unholy: 815.

ὧν νόμοι πρόκεινται ὑψίπ., 'for (enjoining which) laws have been high, moving on high,'—having their range in the world of eternal ὑψίποδες being equiv. to ὑψηλοί

κατοῦντες: see on οἰδῶνον 846, contrast χθονοσιτῆ 301. The metaphor

νόμοι was less trite for a Greek of Sophocles than for us: cp.

Legg. 793 Α τὰ καλούμενα ὑπὸ πολλῶν ἀγραφα νόμιμα—οὔτε

δεῖ προσαγορεύειν αὐτὰ οὔτε ἀρῆναι.—πρόκεινται (Thuc. 3. 45 ἐν οὐρανῷ

πλεονάζειν πολλῶν θανάτου ζημιά πρόκεινται)

strengthens the metaphor: Xen. *Mem.* 4. 4. 21 δίκη γέ τοι διδοῖσιν οἱ ἄνθρωποι τοὺς ὑπὸ τῶν θεῶν κεῖ-

νόμενοι, ἣν οὐδενὶ τρόπῳ δυνατόν ἐστι διαφυγεῖν, ὥσπερ τοὺς ὑπ' ἀν-

θρώπων κεκρυμμένους νόμους ἐνίοι διαφύκειν τὸ δίκην δίδομαι: where Socrates

of the ἀγραφοί νόμοι which are ἐν νόμῳ κατὰ ταυτὰ νομιζόμενοι,—as to the gods and honour parents. Arist.

*Pol.* 13. 2: 'I consider law (νόμος) particular (ἰδίον) or universal (κοινόν)

the particular law being that which a community defines in respect to

a law partly written, partly unwritten (as consisting in local custom);

universal law being that of nature (τὰ φύσιν). For there is a cer-

tain and universal right and wrong in all men divine (μαρτυροῦνται), even if

there be no intercourse or covenant with the gods; as the *Antigone* of Sophocles

saying that, notwithstanding the decree, it is right to bury Polynices'

(*Ant.* 454, where she appeals to the ἀγραφα καὶ σφαλῆ θεῶν νόμιμα). Cp. Cope's *Introd.* to *Arist. Rhet.* p. 239.

866 οὐρανίαν δὲ αἰθέρα τεκνωθέντες, called into a life that permeates the heavenly ether (the highest heaven): the

metaphor of τεκνωθέντες being qualified by its meaning in this particular applica-

tion to νόμοι, viz. that they are revealed as operative; which allows the poet to

indicate the sphere throughout which they operate by δὲ αἰθέρα, instead of the ver-

bally appropriate ἐν αἰθέρι: much as if he had said δὲ αἰθέρα ἐνεργοὶ ἀναφανέντες.

So, again, when he calls Olympus, not Zeus, their πατήρ, the metaphor is half-

fused with the direct notion of 'source' Cp. *Arist. Rhet.* 1. 13. 2 quoted on 865,

which continues (illustrating τὸ φυσικὸν δίκαιον): καὶ ὡς Ἐμπεδοκλῆς λέγει περὶ τοῦ μὴ κτείνεω τὸ ἐμψυχον τοῦτο γὰρ οἱ

τισὶ μὲν δίκαιον τισὶ δ' οὐ δίκαιον, Ἀλλὰ τὸ μὲν πάντων νόμιμον διὰ τ' εὐρυμέδοντος | αἰθέρος ἡρεκέως τέταται

διὰ τ' ἀπλέτου αὐτοῦ γῆς (so Scaliger rightly amended αὐτοῦ γῆς: Emped. 438):

where the special reference of Empedocles is to a principle of life common to gods, men, and irrational animals (πνεῦμα

τὸ διὰ πάντων τοῦ κόσμου διήκον ψυχῆς τρόπον, Sextus Emp. *Adv. Math.* 9. 117. cp. Cope ad loc.)—αἰθέρα: *Il.* 16. 364 ὡς δ'

ὅτ' ἀπ' Οὐλύμπου νέφος ἐρχεται οὐρανὸν εἰσω | αἰθέρος ἐκ δίης: where, Olympus being the mountain, the οὐρανός is above the αἰθήρ, since ἐξ αἰθέρος could not = ἐξ αἰθέρος, after clear weather: and so *Il.* 2.

423 δὲ αἰθέρος οὐρανὸν ἔκει: *Il.* 19. 351 οὐρανὸν ἐκκατέβαλτο δὲ αἰθέρος: cp. *Ant.* 410. Here οὐρανίαν αἰθέρα = the highest heaven.

867 Ὀλύμπος: not the mountain, as in the *Iliad*, but, as in the *Odyssey* (6. 42), the bright supernal abode of the gods: and so = the sky-world: *O. C.* 1634 γῆν τε προσκισαίνῃ ὁμοῦ καὶ τὸν θεῶν Ὀλύμπου.

- √ 6 πατήρ μόνος, οὐδέ νιν  
 √ 7 θνατὰ φύσις ἀνέρων  
 8 ἔτικτεν, οὐδὲ μὴ ποτὲ λάθα κατακοιμάσῃ. 870  
 √ 9 μέγας ἐν τούτοις θεός, οὐδὲ γηράσκει.

- ἀντ. α'. ὕβρις) φυτεῖει τύραννον. 873  
 2 ὕβρις, εἰ πολλῶν ὑπερπλησθῇ μάταν,  
 3 ἃ μὴ ἴκκαίρᾳ μὴδὲ συμφέροντα, 875  
 √ 4 ἀκρότατα \* γείσ' ἀναβᾶσ'  
 √ 5 \* ἀποτμοτάταν ὠρόνσεν εἰς ἀνάγκαν,  
 √ 6 ἔνθ' οὐ ποδὶ χρησίμω  
 √ 7 χρῆται. τὸ καλῶς δ' ἔχον  
 8 πόλει πάλαισμα μήποτε λῦσαι θεὸν αἰτοῦμαι. 880  
 √ 9 θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.

σὸν γε Bothe. 870 οὐδὲ μὴν ποτὲ λάθραι (the *ρ* almost erased) κατακοιμάσῃ L. Most of the later mss. (as A) have λάθα, and κατακοιμάσει: some have μὴν, others μὴ (as E). Elmsley has been followed by a majority of edd. in giving μήποτε.. κατακοι-

870 ἔτικτεν, 'was their parent,' sometimes used instead of ἔτεκε where the stress is not so much on the fact of the birth as on the parentage, 1099, *O. C.* 982, fr. 501: Pind. *P.* 9. 15 δὲ ποτὲ = Naïs... ἔτικτεν. (It would be prosaic to render, 'brought forth successively,'—developed.)

οὐδὲ μὴ ποτὲ κατακοιμάσῃ. I formerly gave οὐδὲ μὴν ποτὲ κατακοιμάσει,—regarding L's μὴν as more significant than its κατακοιμάσει. But I now think that the probabilities are stronger for μὴν having come from μὴ. In point of fitness, the readings are here equal. οὐ μὴ expresses conviction: Plat. *Phaedo* 105 Δούκουν ἡ ψυχὴ τὸ ἐναντίον ὧς αὐτὴ ἐπιφέρει αἰεὶ οὐ μὴ ποτὲ δέξεται, ὡς ἐκ τῶν πρόσθεν ὡμολόγηται;

871 μέγας ἐν τούτοις θεός: the divine virtue inherent in them is strong and un-failing. θεός without art., as 880: *O. C.* 1694 τὸ φέρον ἐκ θεοῦ. For this use of the word, to express an indwelling power, cp. Eur. fr. inc. 1007 ὁ νοῦς γὰρ ἡμῶν ἐστὶν ἐν ἐκάστῳ θεός.

873 ὕβρις. The tone of Oedipus towards Creon (esp. 618--672) suggests the strain of warning rebuke. Aeschylus, with more elaborate imagery, makes ὕβρις the daughter of δυσσεβία and the parent of a νέα ὕβρις which in turn begets κόρος and θρῶδες (*Ag.* 764).—τύραννον,

here not 'a prince,'—nor even, in the normal Greek sense, an unconstitutionally absolute ruler (bad or good),—but, in our sense, 'a tyrant': cp. Plat. *Pol.* 301 c ὅταν μὴτε κατὰ νόμους μὴτε κατὰ ἔθνη πράττη τις εἰς ἀρχῶν, προσποιῆται δὲ ὥσπερ ὁ ἐπιστήμων ὡς ἄρα παρὰ τὰ γεγραμμένα τὸ γε βέλτιστον ποιητέον, ᾧ δὲ τις ἐπιθυμία καὶ ἀγνοία τούτου τοῦ μιμήματος ἡγούμενη, μὴν οὐ τότε τῶ τοιοῦτον ἕκαστον τύραννον κλητέον; *Rep.* 573 B ἀρ' οὐν... καὶ τὸ πάλαι διὰ τὸ τοιοῦτον τύραννος ὁ ἔρως λέγεται;

874 ε. εἰ... ὑπερπλησθῇ: Plat. *Rep.* 573 C τυραννικὸς δὲ... ἀνὴρ ἀκριβῶς γιγνεται, ὅταν ἡ φύσις ἡ ἐπιτηδεύμασις ἡ ἀφοτέραις μεθυστικὸς τε καὶ ἐρωτικὸς καὶ μελαγχολικὸς γένηται. For εἰ with subj., see on 198.—ἃ μὴ: the generic μὴ (*such wealth as* is not meet): cp. 397 n.

876 The reading of all the mss., ἀκροτάταν εἰσαναβᾶσ', is accounted for by Wolff's emendation, which I have now received, ἀκρότατα γείσ' ἀναβᾶσ'. The change of γ into ν was very easy for cursive minuscule; while on the other hand the presence of ἀνάγκαν in the next verse is not enough to explain the change of an original ἀκρότατον into the unmetrical ἀκροτάταν.—γείσα, the coping of a wall: cp. Eur. *Phoen.* 1180 (of Capaneus) ἤδη

alone; their parent was no race of mortal men, no, nor shall oblivion ever lay them to sleep; the god is mighty in them, and he grows not old.

Insolence breeds the tyrant; Insolence, once vainly surfeited on wealth that is not meet nor good for it, when it hath scaled the topmost ramparts, is hurled to a dire doom, wherein no service of the feet can serve. But I pray that the god never quell such rivalry as benefits the State; the god will I ever hold for our protector.

1st anti-strophe.

μήση. 876 f. ἀκροτάταν εἰσαναβᾶσ' ἀπότομον | ὥρουσεν εἰς ἀνάγκαν L. All MSS. have ἀκροτάταν. Instead of ἀπότομον, A has ἀποτομον, with ο written above.—ἀκρότατα

δ' ὑπερβαλόντα γείσα τειχέων | βάλλει κεραυνῷ Ζεὺς νῦν (as *Ant.* 131, of the same, βαλβιδῶν ἐπ' ἀκρων ἤδη | πικρὴν ὀρυμνῶν' ἀλαλάσαι). So here the ὕβρις is hurled down, Capaneus-like, at the crowning moment of wicked triumph. In Eur. *Suppl.* 728 there is a similar image of insolent ambition hurled down, as from the topmost round of a scaling-ladder: ὕβριστην λαόν, ὅς πρᾶσσαν καλῶς εἰς ἀκρα θῆναι κλιμάκων ἐνήλατα ζητῶν ἀπώλεσ' ὄλβον.

877 With the MS. ἀπότομον ὥρουσεν εἰς ἀνάγκαν, there is a defect of — or —. Reading ἀκροτάτον in 876, Arndt supplies αἶκος before ἀπότομον, as I formerly supposed ἀκρον in the same place: E. L. Lushington thought of ὄρος to follow ἀπότομον: Campbell reads ἐξώρουσεν. But none of these remedies, nor any other of a like kind, is satisfactory, or very probable. I now agree with Wecklein in preferring Schnelle's ἀποτοματάταν for ἀπότομον. This is metrically exact (= 867 δι' αἰθέρα τεκν-), and removes the necessity for any conjectural supplement. (The superlative of ἀποτομος occurs *Od.* 2. 219.) — ὥρουσεν, gnomic aor. (cp. *O. C.* 1215 κατ-έβητο). ἀνάγκαν, a constraining doom from the gods: Eur. *Ph.* 1000 εἰς ἀνάγκην δαιμόνων ἀφικόμενοι. Cp. Plat. *Legg.* 716 A ο δέ τις ἐξαρθῆις ὑπὸ μεγαλαυχίας ἢ χρημάτων ἐπαιρούμενος ἢ τιμαῖς ἢ καὶ σώματος εἰμορφία, ἀμὰ νεότητι καὶ ἀνοίᾳ φλέγεται τὴν ψυχὴν μεθ' ὕβρεως μετὰ δὲ χρόνον οὐ πολὺν ὑποσχῶν τιμωρίαν τῇ δικῇ ἐαυτὸν τε καὶ αἶκον καὶ πόλιν ἄρδην ἀνάστατον ἐποίησε.

878 χρησίμῳ χρήται: where it does not use the foot to any purpose: i.e. the leap is to headlong destruction; it is not one in which the feet can anywhere find a

safe landing place. For the paronomasia cp. Pind. *P.* 2. 78 κερδοῖ δὲ τί μάλ' αὖτο κερδαλέον τελέθει; 'but for the creature named of gain,' (the fox) 'what so gainful is there here?'

879 τὸ καλῶς δ' ἔχον: but I ask that the god never do away with, abolish, that struggle which is advantageous for the city,—i.e. the contest in which citizen vies with citizen who shall most serve the State. The words imply a recognition of the προθυμία which Oed. had so long shown in the service of Thebes: cp. 48, 93, 247.

880 πάλαισμα: cp. Isocr. *Ep.* 7 § 7 τοῖς καλῶς τὰς πόλεις τὰς αὐτῶν διοικοῦσιν ἀμιλλητέον καὶ πειρατέον διενεγκεῖν αὐτῶν. Plut. *Mor.* 820 C ὥσπερ οὐκ ἀργυρίτην οὐδὲ δωρίτην ἀγῶνα πολιτείας ἀγωνιζομένοις (the emulous service of the State), ἀλλὰ ἱερὸν ὡς ἀληθῶς καὶ στεφανιτὴν (like the contests in the great games).

882 f. προστάταν: defender, champion: not in the semi-technical sense of 'patron,' as in 411.—ὑπέροπτα, adverbial neut. of ὑπέροπτος [not ὑπερόπτα, epic nom. for ὑπερόπτης, like ἱππότα]: cp. *O. C.* 1695 οἳτοι κατὰμεμν' ἔβησαν, ye have sared not amiss. *Il.* 17. 75 ἀκίχνητα δῶκιον | ἱπποῦς: Eur. *Suppl.* 770 ἀκραντ' ὀδύρει. *Ph.* 1739 ἀπειμ...ἀπαρθένευσ' ἀλωμένα: *Ion* 255 ἀνερεύνητα δυσθυμεῖ (hast griefs which I may not explore)—χερσίν, in contrast with λόγῳ, merely—ἐργοῖς, not 'deeds of violence': cp. Eur. *Ph.* 312 πῶς . . . καὶ χερσὶ καὶ λόγοισι | περιχορεύουσα τέρψιν . . . λάβω, find joy in deed and word of circling dance, i.e. in linking of the hands and in song: cp. 864.



- στρ. β. εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται, 883  
 2 Δίκας ἀφόβητος, οὐδὲ 885  
 3 δαιμόνων ἔδη σέβων,  
 4 κακά νιν ἔλοιτο μοῖρα,  
 5 δυσπότμου χάριν χλιδαῖς,<sup>16</sup>  
 6 εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως  
 7 καὶ τῶν ἀσέπτων ἔρξεται,<sup>17</sup> 890  
 8 ἢ τῶν ἀθίκτων \* θίξεται ματάζων.  
 9 τίς ἐτι ποτ' ἐν τοῖσδ' ἀνὴρ \* θεῶν βέλη  
 10 \* εὖξεται ψυχᾶς ἀμύνειν; <sup>18</sup>

γείσ' ἀναβᾶσ' Wolff; ἀποτμοτάται (for ἀπότομον) Schnelle. See comment. 890 ἔρ-  
 ξεται L. The scribe had begun to write χ as the third letter, but corrected it to ξ.  
 The later mss. have the same word, with variations of breathing. 891 ἔξεται mss.  
 In L the breathing has been added (or retouched) by the first corrector. θίξεται  
 Blaydes. (The mode of writing ἔξεται in L, where the first ε is large, suggests the ease

886 Δίκας ἀφόβητος, not fearing Jus-  
 tice: cp. 969 ἀψαυστος ἔγχευε, not touch-  
 ing a spear. The act. sense is preferable  
 only because class. Greek says φοβηθεὶς  
 τὴν δίκην, not φοβηθεὶς ὑπὸ τῆς δίκης: the  
 form of the adj. would warrant a pass.  
 sense: cp. Tr. 685 ἀκτῖνος...ἀθίκτων.  
 With ἀφοβοί (Ai. 366) ἀφόβητος cp. ἀταρ-  
 βής (Tr. 23) ἀτάρβητος (Ai. 197).

886 ἔδη, images of gods, whether sit-  
 ting or standing; but always with the  
 added notion that they are placed in a  
 temple or holy place as objects of wor-  
 ship. Timaeus p. 93 ἔδος τὸ ἀγαλμα  
 καὶ ὁ τόπος ἐν ᾧ ἱδρύται: where τόπος  
 prob. denotes the small shrine in which  
 an image might stand. Dionys. Hal. 1.  
 47 uses ἔδη to render *penates*. Liddell  
 and Scott s.v. cite the following as places  
 in which ἔδος 'may be a temple': but in  
 all of them it must mean *image*. Isocr.  
 or. 15 § 2 Φειδίαν τὸν τὸ τῆς Ἀθηνᾶς  
 ἔδος ἐργασάμενον, i.e. the chryselephan-  
 tine Athena Parthenos; cp. Plut. Per.  
 13 ὁ δὲ Φειδίας εἰργάζετο μὲν τῆς θεοῦ τὸ  
 χρυσοῦν ἔδος Xen. Hellen. 1. 4. 12  
 Πλουτήρια ἦγεν ἡ πόλις, τοῦ ἔδους κατα-  
 κεκαλυμμένου τῆς Ἀθηνᾶς: i.e. the ἀρχαῖον  
 βρέτας of Athena Polias in the Erech-  
 theum was veiled in sign of mourning  
 (the death of Aglauros being commemo-  
 rated at the festival of the Plunteria).  
 Paus. 8. 46. 2 φαίνεται δὲ οὐκ ἄρξας ὁ Ἀθ-  
 γουστός ἀναθήματα καὶ ἔδη θεῶν ἀπά-  
 γεσθαι παρὰ τῶν κρατηθέντων (i.e. carry  
 off to Italy): where ἀναθήματα are dedi-

cated objects generally, ἔδη images wor-  
 shipped in temples. Is Sophocles glancing  
 here at the mutilators of the Hermæ in  
 415 B.C., and especially at Alcibiades?  
 We can hardly say more than this:—(1)  
 There is no positive probability as to the  
 date of the play which can be set against  
 such a view. (2) The language suits it,—  
 nay, might well suggest it; nor does it  
 matter that the Ἑρμαί, though ἀναθήματα  
 (Andoc. De Myst. § 34), were not properly  
 ἔδη. (3) It cannot be assumed that the  
 dramatic art of Sophocles would exclude  
 such a reference. Direct contemporary  
 allusion is, indeed, uncongenial to it.  
 But a light touch like this—especially in  
 a choral ode—might fitly strike a chord  
 of contemporary feeling in unison with  
 the emotion stirred by the drama itself.  
 I do not see how to affirm or to deny  
 that such a suggestion was meant here.  
 (Cp. O. C. 1537 n.)

888 δυσπότμου, miserably perverse:  
 Ant. 1025 οὐκέτ' ἐστ'... | ἀβουλος οὐτ'  
 ἀνολβος.

890 τῶν ἀσέπτων: see on 864.—ἔρξε-  
 ται, keep himself from: O. C. 836 εἰργου,  
 'stand back': Her. 7. 197 ὡς κατὰ τὸ  
 ἄλσος ἐγένετο, αὐτὸς τε ἐργετο αὐτοῦ καὶ  
 τῇ στρατιῇ πάση παρήγγειλε. Plat. Legg.  
 838 A ὡς εἶ τε καὶ ἀκριβῶς εἰργονται τῆς  
 τῶν καλῶν ξυνουσίας. As to the form, Her.  
 has ἐργω or ἐέργω: in Attic the mss. give  
 Aesch. Eum. 566 κατεργαθοῦ: Soph. Ai.  
 593 ξυνέρχετε: Thuc. 5. 11 περιέρξαντες  
 (so the best mss., and Classen): Plat.



But if any man walks haughtily in deed or word, with no<sup>and</sup> fear of Justice, no reverence for the images of gods, may an evil<sup>strophe.</sup> doom seize him for his ill-starred pride, if he will not win his vantage fairly, nor keep him from unholy deeds, but must lay profaning hands on sanctities.

Where such things are, what mortal shall boast any more that he can ward the arrows of the gods from his life?

with which *θίξ* might have become *ξί*)—*ματάξων* L, *ματάξων* r. **892** *τίς ἐτι* (*sic*) *ποτ' ἐν τοῖσδ' ἀνὴρ* | *θυμῷ βέλη ἐρξεται* (*sic*) | *ψυχᾷ δ' ἀμύνειν* L. The later MSS. have in some cases *θυμῷ* or *θυμοῦ*; a few have *ἐν τοῖσδε* (as E), or *αὐτοῖς* (B), for *ἐν τοῖσδ'*. For *θυμῷ*, Hermann restored *θεῶν*: for *ἐρξεται*, Musgrave *εὐξεται*.

*Gorg.* 461 D *καθέρξης* (so Stallb. and Herm., with MSS.): *Her.* 461 B *ξυνέρξαντος*: *Pol.* 285 B *ἐρξαι*. So far as the MSS. warrant a conclusion, Attic seems to have admitted *ἐρ-* instead of *ειρ-* in the forms with *ξ*. The smooth breathing is right here, even if we admit a normal distinction between *εἰργω* 'to shut out' and *εἰργω* 'to shut in.'

**891** *θίξεται*. This conjecture of Blaydes seems to me certain. The form occurs Eur. *Hippol.* 1086 *κλαίω τις αὐτῶν ἄρ' ἐμοῦ γε θίξεται*: *Her.* 652 *εἰ δὲ τῶνδε προσθίξει χερί*. Hesych. has *θίξασθαι*. L has *ἐξεται* with no breathing. Soph. could not conceivably have used such a phrase as *ἐχεσθαι τῶν ἀθικτῶν*, to cling to things which should not even be touched. He himself shows the proper use of *ἐχεσθαι* in fr. 327 *τοῦ γε κερδαίνειν ὁμῶς ἀπρὲς ἔχονται*, 'still they cling tooth and nail to gain': fr. 26 *τὰ μὲν δίκαι' ἐπαινεῖ τοῦ δὲ κερδαίνειν ἔχου*. Some explain *ἐξεται* as 'abstain': *Od.* 4. 422 *σχέσθαι τε βίης λύσαι τε γέροντα*: *Her.* 6. 85 *ἐσχοντο τῆς ἀγωγῆς*. To this there are two objections, both insuperable: (1) the disjunctive *ἢ*,—with which the sense ought to be, 'unless he gain &c. or else abstain': (2) *ματάξων*, which could not be added to *ἐξεται* as if this were *παύσεται*.—*ματάξων*, acting with rash folly: *Her.* 2. 162 *ἀπεματαισε*, behaved in an unseemly manner: *Aesch. Ag.* 995 *σπλάγχνα δ' οὔτι ματαξεί*, my heart does not vainly forebode. The reason for writing *ματάξων*, not *ματάξω*, is that the form *ματαξῶ* is well attested (*Her.*, *Josephus*, *Hesych.*, *Herodian*): while there is no similar evidence for *ματάξω*, though the latter form might have existed, being related to a stem *ματα* (*μάτη*) as *δικαξῶ* to *δικα* (*δίκη*).

**892** *τίς ἐτι ποτ'...ἀμύνειν*, Amid

such things (if such deeds prevail), who shall any longer vaunt that he wards off from his life the shafts of the gods? The pres. *ἀμύνειν*, not fut. *ἀμύνειν*, because the shafts are imagined as already assailing him. *ἐν τοῖσδ'*: 1319: *Ant.* 38 *εἰ τὰδ' ἐν τούτοις*.

**893** *θεῶν βέλη*. The MSS. have *θυμῷ*, *θυμοῦ* or *θυμῷ*: in A over *θυμῷ* *βέλη* is written *τὴν θέλαν δίκην*. This points to the true sense, though it does not necessarily presuppose the true reading. The phrase *θυμοῦ βέλη*, 'arrows of anger,' could mean, 'taunts hurled by an angry man'; but, *alone*, could not mean, 'the arrows of the divine wrath.' The readings of the MSS. might have arisen either through the *ν* of *θεῶν* being written, as it often is, in a form resembling *μ*, and *ω* having then been transposed (so that *θυμῷ* would have arisen before *θυμῷ*); or from a gloss *θυμοῦ* on *ψυχᾷ*. For *βέλη* cp. *Plat. Legg.* 873 E *πλὴν ὅσα κεραυνὸς ἢ τι παρὰ θεοῦ τοιοῦτον βέλος ἴδω*.

**894** *εὐξεται*. This conject. of Musgrave (which Blaydes adopts) involves only the change of one letter from *ἐρξεται*: and nothing would have been more likely than a change of *εὐξεται* into *ἐρξεται* if the scribe's eye or thought had wandered to *ἐρξεται* in 890, especially since the latter is not obviously unsuited to the general sense. But *ἐρξεται* here is impossible. For (1) we cannot render: 'will keep off the shafts from himself, so as to ward them from his life': this would be intolerable. Nor (2), with Elmsley: 'who will abstain from warding off the shafts of the soul (the stings of conscience, *ψυχᾷ βέλη*) from his mind (*θυμῷ*)?' i.e. who will not become reckless? This most assuredly is not Greek. *εὐξεται*, on the other hand, gives just the right

11 εἰ γὰρ αἱ τοιαῖδε πράξεις τίμιαι,  
12 τί δέῃ με χορεύειν;

895

ἀντ. β'. οὐκέτι τὸν ἄθικτον εἶμι γὰρ ἐπ' ὀμφαλὸν σέβων,  
2 οὐδ' ἐς τὸν Ἀβαῖσι ναόν,  
3 οὐδὲ τὰν Ὀλυμπίαν, 900  
4 εἰ μὴ τάδε χειρόδεικτα  
5 πᾶσιν ἀρμόσει βροτοῖς.  
6 ἀλλ', ὦ κρατύνων, εἵπερ ὄρθ' ἀκούεις,  
7 Ζεῦ, πάντ' ἀνάσσω, μὴ λάθοι  
8 σὲ τὰν τε σὰν ἀθάνατον αἰὲν ἀρχάν. 905  
9 φθίνοντα γὰρ Λαῖου <παλαίφατα>  
10 θέσφατ' ἐξαιροῦσιν ἤδη,  
11 κούδαμου τιμαῖς Ἀπόλλων ἐμφανής·  
12 ἔρρει δὲ τὰ θεῖα. 910

896 After χορεύειν, L has in the same verse πορεύειν ἢ τοῖς θεοῖς. These words are found in at least four other MSS.,—Pal., M (as corrected), M<sup>2</sup>, M<sup>3</sup>; being a corruption of a gloss, πανηγυρίζειν τοῖς θεοῖς, found in the Trin. and other MSS. (Campbell, i. xxvii). Dr E. M. Thompson points out that this corruption, hardly possible in uncial writing, would have been comparatively easy in minuscule, and regards it as indicating that the archetype of L was a minuscule MS. (Intro. to Facsimile, p. 8.)  
899 Ἀβαῖσι] Erfurdt wrote Ἀβαισι, on the authority of Arcadius (104. 11). Eustathius knew both modes of writing it (on *Il.* i. 536, p. 279. 1). 903 ὄρθον L, ὄρθ' κ.

sense: 'If justice and religion are trampled under foot, can any man dare to boast that he will escape the divine wrath?'

896 χορεύειν. The words πορεύειν ἢ τοῖς θεοῖς added in a few MSS. (including L) have plainly arisen from a contracted writing of πανηγυρίζειν τοῖς θεοῖς which occurs in a few others. This gloss correctly represents the general notion of χορεύειν, as referring to the χοροὶ connected with the cult of Dionysus, Apollo and other gods. The χορός was an element so essential and characteristic that, in a Greek mouth, the question τί δέῃ με χορεύειν; would import, 'why maintain the solemn rites of public worship?' Cp. Polybius 4. 20 (speaking of the youth of Arcadia) μετὰ δὲ ταῦτα τοὺς φιλοξένους καὶ Τιμοθέον νόμους μανθάνοντες (learning the music of those masters) πολλῇ φιλοτιμίᾳ χορεύουσι κατ' ἐνιαυτὸν τοῖς Διονυσιακοῖς αὐληταῖς ἐν τοῖς θεάτροις, οἱ μὲν παῖδες τοὺς παιδικοὺς ἀγῶνας, οἱ δὲ νεανίσκοι τοὺς τῶν ἀνδρῶν λεγόμενον. Eur.

Bacch. 181 δέῃ. Διόνυσον ὅσον καθ' ἡμᾶς δυνατόν ἀξέσθαι μέγαν· | ποῖ δέῃ χορεύειν, ποῖ καθιστάναι πόδα, καὶ κράτα σείσαι πολίων, ἐξηγοῦ σὺ μοι γέρον γέροντι, Τειρεσία. The Theban elders need not, then, be regarded as momentarily forgetting their dramatic part. Cp. 1095 χορεύεσθαι.

897 ἄθικτον: cp. the story of the Persian attack on Delphi in 480 B.C. being repulsed by the god, who would not suffer his priests to remove the treasures, φᾶς αὐτὸς ἱκανὸς εἶναι τῶν ἐμπλοῦ προκατῆσθαι, Her. 8. 36.—ὀμφαλόν: see on 480.

899 τὸν Ἀβαῖσι ναόν. The site of Abae, not far N. of the modern village of Exarcho, was on a hill in the north-west of Phocis, between Lake Copais and Elateia, and near the frontier of the Opuntian Locrians. Her. 8. 33 ἐνθα ἦν ἱερὸν Ἀπόλλωνος πλοῦσιον, θησαυροῖσι τε καὶ ἀναθήμασι πολλοῖσι κατεσκευασμένον· ἦν δὲ καὶ τότε καὶ νῦν ἐστὶ χρηστήριον αὐτόθι καὶ τοῦτο τὸ ἱερὸν συλῆσαντες ἐνέπρη-

Nay, if such deeds are in honour, wherefore should we join in the sacred dance?

No more will I go reverently to earth's central and inviolate shrine, no more to Abae's temple or Olympia, if these oracles fit not the issue, so that all men shall point at them with the finger. Nay, king,—if thou art rightly called,—Zeus all-ruling, may it not escape thee and thine ever-deathless power!

The old prophecies concerning Laus are fading; already men are setting them at nought, and nowhere is Apollo glorified with honours; the worship of the gods is perishing.

804 πάντ' ἀνάσσω] πάντα λείσσω B. Arnold.—λάθοι L: λάθη r: λάθη Brunck. 806 φθίνοντα γὰρ λαίου + θέσφατ' L: the three dots meaning that παλαιά (written in the margin by a later hand) was to be inserted there. (Most of the later mss. have φθίνοντα γὰρ λαίου παλαιὰ θέσφατ': a few place παλαιὰ before λαίου or after θέσφατα.) —παλαιάφατα is the conjecture of Arndt, and of Linwood (who prefixes τὰ to λαίου, reading ὡς τοιούτῳ for ἐν τοιούτῳ in 892). Schneidewin supplied Πυθόχρηστα before

2nd anti-  
strophe.

σαν (the Persians in 480 B.C.). Hadrian built a small temple beside the ancient ιερὸν, Paus. 10. 35. 3.

800 τῶν Ὀλυμπίων, called by Pindar θέσποιν' ἀλαθείας (Ol. 8. 2), because divination by burnt offerings (μαρτυρική δι' ἐμπύρων) was there practised on the altar of Zeus by the Iamidae, hereditary μάντις (Her. 9. 33): Pind. Ol. 6. 70 Ζηνὸς ἐπ' ἀκροτάτῳ βωμῷ χρηστήριον θέσθαι κέλευσεν (Apollo) | ἐξ οὗ πολυκλειτον καθ' Ἑλλάδας γένος Ἰαμίδων.

801 εἰ μὴ τάδε ἀρμόσει, if these things (the prophecy that Laus should be slain by his son, and its fulfilment) do not come right (fit each other), χαρῶδαικα πᾶσιν βροτοῖς, so as to be signal examples for all men. Cp. Anst. 1318 τάδ' οὐκ ἐπ' ἄλλον βροτῶν | ἐμὰς ἀρμόσει ποτ' ἐξ αἰτίας, can never be adjusted to another,—be rightly charged on him. Prof. Campbell cites Plat. Soph. 262 C πρὶν ἂν τις τοῖς ὀνόμασι τὰ ῥήματα κεράσῃ. τότε δ' ἤρμοσέ τε, κ.τ.λ., where I should suppose ἤρμοσε to be transitive: ἤρμοσέ τις τοῖς ὀνόμασι τὰ ῥήματα: if so, it is not parallel. χαρῶδ. only here.

803 ἀκούεις, audis, alluding chiefly to the title Ζεὺς βασιλεύς, Xen. Anab. 3. 1. 12; under which, after the victory at Leuctra in 371 B.C., he was honoured with a special festival at Lebadeia in Boeotia, Diod. 15. 53.

804 The subject to λάθοι is not definitely τὰδε (902), but rather a motion to be inferred from the whole preceding

sentence, —'the vindication of thy word.' Elms. cp. Eur. Med. 332 Ζεῦ, μὴ λάθοι σε τῶνδ' δι' αἴτιος κακῶν.

806 After φθίνοντα γὰρ λαίου we require a metrical equivalent for θεῶν βέλη in 893. The παλαιά in the marg. of L and in the text of other mss. favours παλαιάφατα, proposed by Linwood and Arndt, which suits φθίνοντα: cp. 561. Schneidewin conj. Πυθόχρηστα λαίου. λαίου, object, gen.: cp. Thuc. 1. 140 τὸ τῶν Μεγαρέων ψήφισμα (about them).

808 ἐξαιρούσιν, are putting out of account. This bold use comes, I think, not from the sense of *destroying* (Xen. Hellen. 2. 2. 19 μὴ σπένδεσθαι Ἀθηναίους ἄλλ' ἐξαιρεῖν), but from that of *setting aside, excluding* from consideration: Plat. Soph. 249 B τούτῳ τῷ λόγῳ ταῦτόν τοῦτο ἐκ τῶν ὄντων ἐξαιρήσομεν, 'by this reasoning we shall strike this same thing out of the list of things which exist.' Cp. Theaet. 162 D θεοὺς...οὓς ἐγὼ ἔκ τε τοῦ λέγειν καὶ τοῦ γράφειν περὶ αὐτῶν, ὡς εἰσὶν ἢ ὡς οὐκ εἰσὶν, ἐξαιρῶ. The absence of a gen. like λόγου for ἐξαιρούσιν is softened by φθίνοντα, which suggests 'fading from men's thoughts.'

809 τιμαῖς...ἐμφανής, manifest in honours (modal dat.): i.e. his divinity is not asserted by the rendering of such worship as is due to him. Aesch. P. V. 171 (of Zeus) σκήπτρον τιμᾶς τ' ἀποσυλάται.

910 τὰ θεῖα, 'religion,' both faith and observance: cp. O. C. 1537.



10. ὦ χῶρας ἄνακτες, δόξα μοι παρεστάθῃ  
 ὦ ναοὺς ἱκέσθαι δαιμόνων, τάδ' ἐν χεροῖν  
 ὦ στέφῃ λαβούσῃ καπιθυμιάματα.  
 ὦ ψοῦ γὰρ αἶρει θυμὸν Οἰδίπους ἄγαν  
 ὦ λύπαισι παντοίαισιν· οὐδ' ὅποῖ ἀνὴρ 915  
 ἔννου; τὰ καινὰ τοῖς πάλαι τεκμαίρεται,  
 ἀλλ' ἔστι τοῦ λέγοντος, ἣν φόβους λέγῃ.  
 ὅτ' οὖν παραινῶσ' οὐδὲν ἐς πλεόν ποιῶ,  
 πρὸς σ', ὦ Λύκει' Ἀπολλον, ἀγχιστος γὰρ εἶ,  
 ἱκέτις ἀφίγμαι τοῖσδε σὺν κατεύγμασιν, 920  
 ὅπως λύσιν τιν' ἡμῖν εὐαγὴ πόρῃς·  
 ὥς νῦν ὀκνοῦμέν πάντες ἐκπεπληγμένον  
 κεῖνον βλέποντες ὥς κυβερνήτην νεώς.

## ΑΓΓΕΛΟΣ.

- ἄρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου  
 τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίου;  
 μάλιστα δ' αὐτὸν εἶπατ', εἰ κάτισθ' ὅπου. 925

Λαίου.—For Λαίου, Mekler writes Δαλίου, Nauck Λοίου. 917 L now has ἣν φόβους λέγῃ (not λέγῃ). ἣν is in erasure, having been corrected (doubtless from εἰ) either by the 1st hand itself, or by the first corrector: ἣ is written in the form Η. There is an erasure above ἣν (possibly of ἣν itself, which had been noted as a variant on εἰ). The Η of λέγῃ is above the line, αἰ having been erased below it. Most of the later MSS. have

911—1085 ἐπεισέδδιον τρίτον. A messenger from Corinth, bringing the news that Polybus is dead, discloses that Oedipus was not that king's son, but a Theban foundling, whom the messenger had received from a servant of Laius. Iocasta, failing to arrest the inquiries of Oedipus, rushes from the scene with a cry.

911—923 Iocasta comes forth, bearing a branch (*iketēria*), wreathed with festoons of wool (*stēphē*), which, as a suppliant, she is about to lay on the altar of the household god, Apollo Λύκειος, in front of the palace. The state of Oedipus frightens her. His mind has been growing more and more excited. It is not that she herself has much fear for the future. What alarms her is to see 'the pilot of the ship' (923) thus unnerved. Though she can believe no longer in *heimian mantikē*, she has never ceased to revere the gods (708); and to them she

turns for help in her need.

911 ναοὺς δαιμόνων can only mean the public temples of Thebes, as the two temples of Pallas and the *Ἰσμήνιον* (10). The thought had come to Iocasta that she should supplicate the gods; and in effect she does so by hastening to the altar which she can most quickly reach (919).

913 στέφῃ: see on 3.—ἐπιθυμιάματα. offerings of incense: cp. 4. In *El.* 634, where Clytaemnestra comes forth to the altar of Apollo προστάτηριος, an attendant carries *θύματα πάγκαρπα*, offerings of fruits of the earth.—λαβούσῃ. λαβοῦσαν would have excluded a possible ambiguity, by showing that the δόξα had come before and not after the wreaths were taken up; and for this reason the accus. often stands in such a sentence: *Len. An.* 3. 2. 1 ἔδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας.



10. Princes of the land, the thought has come to me to visit the shrines of the gods, with this wreathed branch in my hands, and these gifts of incense. For Oedipus excites his soul overmuch with all manner of alarms, nor, like a man of sense, judges the new things by the old, but is at the will of the speaker, if he speak terrors.

Since, then, by counsel I can do no good, to thee, Lycean Apollo, for thou art nearest, I have come, a suppliant with these symbols of prayer, that thou mayest find us some riddance from uncleanness. For now we are all afraid, seeing *him* affrighted, even as they who see fear in the helmsman of their ship.

## MESSENGER.

Might I learn from you, strangers, where is the house of the king Oedipus? Or, better still, tell me where he himself is—if ye know.

ἤν.. λέγη (λέγοι Γ). 920 κατεύγμασιν MSS.: κατάργμασιν Wunder. 926 κά-  
τοιςθ' L, with most of the later MSS.: κάτισθ' A. L's reading may, as Dindorf remarks,  
have prompted the statement of a grammarian in Bachmann's *Anecdota* (vol. 2,  
p. 358. 20), who says that Sophocles used τὸ οἶσθε ἀπὸ τοῦ οἶδατε κατὰ συγκοπήν.

916 τὰ καινὰ, the prophecies of Tei-  
restas, τοῖς πάλαι, by the miscarriage of  
the oracle from Delphi: 710f.

917 τοῦ λέγοντος: Plat. *Gorg.* 508 D  
εἰμι δὲ ἐπὶ τῷ βουλομένῳ, ὥσπερ οἱ ἄτιμοι  
τοῦ ἐθέλοντος, ἄν τε τύπτειν βούληται, κ.τ.λ.  
—as outlaws are at the mercy of the first  
comer: O. C. 752 τοῦ πῖόντος ἀρπάζει.  
ἢ φόβους λέγη has better MS. authority  
than εἰ λέγοι, and is also simpler: the  
latter would be an opt. like *Al.* 520 ἀνδρὶ  
τοὶ χρεῶν (=χρή) μνήμην προσεῖναι,  
τερπνον εἰ τί που πάθει: cp. *ib.* 1344:  
*Ant.* 666. But the statement of abstract  
possibility is unsuitable here. εἰ.. λέγη  
has still less to commend it.

918 ὅτε, seeing that, ἐπειδή: *Ant.*  
170: *El.* 38: Dem. or. 1 § 1 ὅτε τοίνυν  
οὕτως ἔχει: so ὅποτε Thuc 2. 60.

919 Δύκει' Ἀπόλλων: see on Δύκει  
102.

920 κατεύγμασιν, the prayers sym-  
bolised by the *λεκτήρια* and offerings of  
incense. The word could not mean 'vo-  
litive offerings.' Wunder's conject. *κατάρ-*  
*γμασιν*, though ingenious, is neither need-  
ful nor really apposite. That word is  
used of (a) offerings of *first-fruits*, pre-  
sented along with the *εἰρεσιώνη* or harvest-  
wreath, Plut. *Thes.* 23: (b) the *οὐλοχόται*  
or barley sprinkled on the altar and victim

at the *beginning* of a sacrifice: Eur. *J. T.*  
244 χέρνιβας τε καὶ κατάργματα.

921 λύσιν...εὐαγῇ, a solution without  
defilement: i.e. some end to our anxieties,  
other than such an end as would be put  
to them by the fulfilment of the oracles  
dooming Oedipus to incur a fearful *δῖος*.  
For εὐαγῆς λύσις as = one which will  
leave us εὐαγεῖν, cp. Pind. *Olymp.* 1. 26  
καθαροῦ λέβητος, the vessel of cleansing.

923 ὥς κυβερνήτην νεώς, not ὡς (δόντα)  
κυβερν. v., because he is our pilot, but ὡς  
(δοκῶμεν ἂν) βλέποντες κυβερν. v. ἐκπε-  
πληγμένον: Aesch. *Theb.* 2 ὅστις φυλάσσει  
πρῶτος ἐν πρύμνῃ πόλεως | οἴακα πωμῶν,  
βλέφαρα μὴ κοιμῶν ὕπνῳ.

924 When the messenger arrives, Io-  
casta's prayer seems to have been im-  
mediately answered by a λυσις εὐαγῆς  
(921), as regards part at least of the  
threatened doom, though at the cost of  
the oracle's credit.

926 μάλιστα denotes what stands  
*first* among one's wishes: cp. 1466.  
*Trach.* 799 μάλιστα μὲν με θεὸς ἐνταῦθ'  
δοῦναι μὴ τίς δψεται βροτῶν | εἰ δ' οἶκτον  
ἴσχεις, κ.τ.λ. *Phil.* 617 οἶοιτο μὲν μά-  
λισθ' ἐκούσιον λαβῶν, | εἰ μὴ θεοὶ δ',  
δκῶντα: *Ant.* 327 ἀλλ' εὐρεθείη μὲν μά-  
λιστ' ἐὰν δέ τοι | ληθῇ τε καὶ μὴ κ.τ.λ.



CH. This is his dwelling, and he himself, stranger, is within; and this lady is the mother of his children.

ME. Then may she be ever happy in a happy home, since she is his heaven-blest queen.

IO. Happiness to thee also, stranger! 'tis the due of thy fair greeting.—But say what thou hast come to seek or to tell.

ME. Good tidings, lady, for thy house and for thy husband.

IO. What are they? And from whom hast thou come?

ME. From Corinth: and at the message which I will speak anon thou wilt rejoice—doubtless; yet haply grieve.

IO. And what is it? How hath it thus a double potency?

ME. The people will make him king of the Isthmian land, as 'twas said there.

IO. How then? Is the aged Polybus no more in power?

ME. No, verily: for death holds him in the tomb.

IO. How sayest thou? Is Polybus dead, old man?

ME. If I speak not the truth, I am content to die.

μη | λέγω γ' ἐγὼ τάληθες, ἀξιώ θανείν L. The words *εἰ δὲ μή* are in a line by themselves. After *πόλυβος*, and before *εἰ*, are marks like —. Trichinius conjecturally added *γέρον* after *Πόλυβος*, and some late mss. have *γέρον*, but none (it seems) *ὦ γέρον*. Nauck proposed (1856) *πῶς εἶπας; ἢ τέθνηκεν Οἰδίπου πατήρ; | τέθνηκε Πόλυβος; εἰ δὲ μή, ἀξιώ θανείν*. The correction of the first verse is specious; not so

*μίας*, in this sense only here: elsewhere = elegance of diction: Isocrates *τὴν εὐέπειαν ἐκ παντὸς διώκει καὶ τοῦ γλαφυρῶς λέγειν στοχάζεται μᾶλλον ἢ τοῦ ἀφελῶς* (Lionys. *Isocr.* 538).

935 *παρὰ τίνος*. The change of *παρὰ* into *πρός* by an early hand in L is remarkable. I formerly received *πρός*, supporting the phrase by *Od.* 8. 28 *ξείνος δὲ, οὐκ οἶδ' ὅστις, αἰώμενος ἔκετ' ἐμὸν δῶ | ἢ ἐπὶ πρὸς ἡοίων ἢ ἐσπερίων ἀνθρώπων*. There, however, *πρός* is more natural, as virtually denoting the geographical regions (cp. *Od.* 21. 347 *πρὸς Ἑλίδος*, 'on the side of Elis'). And *πρὸς θεῶν ὠρμηθένος* (*El.* 70) would be parallel only if here we had *ἐσταλμένος*. Questioning, then, whether *ἀφικνεῖσθαι πρὸς τίνος* is defensible, I now read *παρὰ*, with most edd.

936 *τό δ' ἔπος*, 'at the word,' accus. of the object which the feeling concerns: Eur. *El.* 831 *τί χρεῖμα' ἀθύρεις;*

937 *δοχάλλοις*, from root *σεχ*, prop.

'not to hold oneself,' 'to be impatient,' the opposite of the notion expressed by *σχα-λη* (Curt. *Etym.* § 170): the word occurs in Her., Xen., Dem.; and in *Od.* 2. 193 replaces the epic *δοχαλααν*. Cp. Aesch. *Ag.* 1049 *πειθαί' ἄν, εἰ πείθαι, ἀπειθοῖς δ' ἴσως*.

941 *ἐγκρατής* = *ἐν κράτει*: cp. *ἐναρχος* = *ἐν ἀρχῇ*, in office, Appian *Bell. Civ.* 1. 14.

943 A defective verse, *πῶς εἶπας; ἢ τέθνηκε Πόλυβος*; has been patched up in our best mss. by a clumsy expansion of the next verse (see crit. note). The *γέρον* supplied by Trichinius (whence some late mss. have *γέρον*) was plainly a mere guess. Nauck's conj. *ἢ τέθνηκεν Οἰδίπου πατήρ*; is recommended (1) by the high probability of a gloss *Πόλυβος* on those words: (2) by the greater force which this form gives to the repetition of the question asked in 941: (3) by the dramatic effect for the spectators.



- ΙΟ. ὦ πρόσπολ', οὐχὶ δεσπότη τάδ' ὡς τάχος 945  
 μολοῦσα λέξεις; ὦ θεῶν μαντεύματα,  
 ἵν' ἐστέ· τοῦτον Οἰδίπους πάλαι τρέμων  
 τὸν ἄνδρ' ἔφευγε μὴ κτάνοι· καὶ νῦν ὅδε  
 πρὸς τῆς τύχης ὀλωλεν οὐδὲ τοῦδ' ὑπο.
- ΟΙ. ὦ φίλτατον γυναικὸς Ἰοκάστης κára, 950  
 τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων;  
 ΙΟ. ἄκουε τάνδρὸς τοῦδε, καὶ σκόπει κλύων  
 τὰ σέμν' ἵν' ἤκει τοῦ θεοῦ μαντεύματα.
- ΟΙ. οὗτος δὲ τίς ποτ' ἐστὶ καὶ τί μοι λέγει;  
 ΙΟ. ἐκ τῆς Κορίνθου, πατέρα τὸν σὺν ἀγγελῶν 955  
 ὡς οὐκέτ' ὄντα Πόλυβον, ἀλλ' ὀλωλότα.
- ΟΙ. τί φῆς, ξέν'; αὐτός μοι σὺ σημάτων γενοῦ.  
 ΑΓ. εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι σαφῶς,  
 εὖ ἴσθ' ἐκείνον θανάσιμον βεβηκότα.
- ΟΙ. πότερά δόλοισιν, ἢ νόσου ξυναλλαγῇ; 960  
 ΑΓ. σμικρὰ παλαιὰ σώματ' εὐνάζει ῥοπή.  
 ΟΙ. νόσοις ὁ τλήμων, ὡς ἔοικεν, ἔφθιτο.  
 ΑΓ. καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.
- ΟΙ. φεῦ φεῦ, τί δῆτ' ἄν, ὦ γύναι, σκοποῖτό τις 965  
 τὴν Πυθόμαντιν ἐστίαν, ἢ τοὺς ἄνω  
 κλάζοντας ὄρνεις, ὧν ὑφηγητῶν ἐγὼ

that of 944, which is sound as it stands. Mekler rejects both vv. 950 Two of the later mss. (M, Δ) have ἡδίστης for Ἰοκάστης, - either a mere error, or a conjecture. 957 The 1st hand in L wrote σημήνας: a corrector has changed this to σημάτων.

946 ὦ θεῶν μαντεύματα. Iocasta's scorn is pointed, not at the gods themselves, but at the μάντις who profess to speak in their name. The gods are wise, but they grant no πρόνοια to men (978). Cp. 712.

947 ἵν' ἐστέ: ἵνα-ὅτι ἐνταῦθα, 'to think that ye have come to this!': cp. 1311. —τοῦτον τὸν ἄνδρα...τρέμων ἔφευγε, he feared and avoided this man, μὴ κτάνοι (αὐτόν).

949 πρὸς τῆς τύχης, i.e. in the course of nature, and not by the special death which the oracle had foretold. Cp. 977.

951 ἐξεπέμψω, the midd. as in ἐκκαλεῖσθαι (see on 597), μεταπέμπεσθαι, etc., the act. being properly used of the summoner or escort: see on στελοῦντα (860).

954 τί μοι λέγει; 'what does he tell (of interest) for me?' (not 'what does he

say to me?': nor 'what, pray, does he say?').

956 ὡς: see on 848.

957 σημάτων is, I think, unquestionably right. A is among the mss. which have it, and in several it is explained by the gloss μηνυτής. That the word was not unfamiliar to poetical language in the sense ('indicator,' 'informant') which it has here, may be inferred from *Anthol.* 6. 62 (Jacobs 1. 205) κυκλοτερῇ μόλιβον, σελιδῶν σημάτων πλευρῆς, the pencil which makes notes in the margin of pages: Nonnus 37. 551 σημάτων φωνῇ. On the other hand, σημήνας γενοῦ could mean nothing but 'place yourself in the position of having told me,' and could only be explained as a way of saying, 'tell me at once.' But such a use of γενέσθαι with aor. partic. would be unexampled. The



IO. O handmaid, away with all speed, and tell this to thy master! O ye oracles of the gods, where stand ye now! This is the man whom Oedipus long feared and shunned, lest he should slay him; and now this man hath died in the course of destiny, not by his hand. [Enter OEDIPUS.]

OE. Iocasta, dearest wife, why hast thou summoned me forth from these doors?

IO. Hear this man, and judge, as thou listenest, to what the awful oracles of the gods have come.

OE. And he—who may he be, and what news hath he for me?

IO. He is from Corinth, to tell that thy father Polybus lives no longer, but hath perished.

OE. How, stranger? Let me have it from thine own mouth

ME. If I must first make these tidings plain, know indeed that he is dead and gone.

OE. By treachery, or by visit of disease?

ME. A light thing in the scale brings the aged to their rest.

OE. Ah, he died, it seems, of sickness?

ME. Yea, and of the long years that he had told.

OE. Alas, alas! Why, indeed, my wife, should one look to the hearth of the Pythian seer, or to the birds that scream above our heads, on whose showing I

The first corrector (S) had written in the margin, γρ. σημάτων. The later MSS. also have σημάτων (but σημῆνας Γ). 959 εἰ ἴσθ' MSS.: σάφ' ἴσθ' Porson: κάτισθ' Hartung: ἐξίσθ' Meineke. 966 ὄρνις MSS. The Attic form ὄρνεις (L. Dindorf, *Thes*

only proper use of it is made clear by such passages as these: *At.* 588 μὴ προδοὺς ἡμᾶς γένῃ, do not make yourself guilty of having betrayed us: *Phil.* 772 μὴ σαυτὸν θ' ἄμα | κάμῃ κτείνας γένῃ, do not make yourself guilty of having slain both yourself and me.

959 εἰ ἴσθ'. Dionys. Hal. 1. 41 thus quotes a verse from the *Προμηθεὺς Λυόμενος* of Aesch. (Nauck fr. 193. 2) ἐνθ' οὐ μάχης εὐ οἶδα καὶ θοδρὸν περ ὤν, where Strabo p. 183 gives σάφ' οἶδα: and so Porson here would write σάφ' ἴσθ'. But the immediately preceding σάφ' is decisive against this. Soph. had epic precedent, *Il.* 1. 385 εὐ εἰδὼς ἀγόρευε, etc. Cp. 1071, ἰὸν ἰού.—θανάσιμον βεβηκότα: *At.* 516 μοῖρα .. καθεῖλεν Ἄϊδον θανάσιμον οἰκῆτορας: *Phil.* 424 θανῶν .. φροῖδος.

960 ξυναλλαγῇ see on 34.

961 σμικρὰ ροπή, *lege momentum*: the life is conceived as resting in one scale of a nicely poised balance: diminish the weight in the other scale ever so little, and the inclination (ροπή), though due to a

slight cause (σμικρά), brings the life to the ground (εὐνάξει). Plat. *Κερ.* 556 Ε ὥσπερ σῶμα νοσῶδες μικρὰς ροπῆς ἐξωθῆναι δεῖται προσλαβέσθαι πρὸς τὸ κάμνειν, ... οὕτω δὲ καὶ ἡ κατὰ ταῦτα ἐκείνῳ διακειμένη πόλις ἀπὸ σμικρὰς προφάσεως ... νοσεῖ.

962 Yes, he died of infirmities (νόσοις ἐφθίτο), and of the long years (τῷ μακρῷ χρόνῳ, causal dat.), in accordance with their term (συμμετρούμενος, *sc.* αὐτοῖς, lit. 'commensurably with them'): the part. being nearly equiv. to συμμέτρως, and expressing that, if his years are reckoned, his death cannot appear premature. Cp. 1113, and *Ant.* 387 ποῖα ξύμμετροι προύβην τύχη; 'reasonably for what hap?'

964 ε. σκοποῖτο, midd. as *Tr.* 296.—τὴν Π. ἐστίαν = τὴν Πυθοῖ μαντικὴν ἐστίαν, as Apollo himself is Πυθόμαντις, *i.e.* ὁ Πυθοῖ μάντις, Aesch. *Cho.* 1030: cp. Πυθόκραντος, Πυθόχρηστος, Πυθόνικος. ἐστίαν, as *O. C.* 413 Δελφικῆς ἀφ' ἐστίας: Eur. *Ion* 461 Φοιβήιος γὰρ | μεσόμφαλος ἐστία.

966 κλάζοντας, the word used by Teiresias of the birds when their voice (φθόγγ-

- κτενεῖν ἐμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανὼν  
 κεύθει κάτω δὴ γῆς· ἐγὼ δ' ὅδ' ἐνθάδε  
 ἄψανστος ἔγχους· εἴ τι μὴ τῶμῳ πόθῳ  
 κατέφθιθ'· οὕτω δ' ἂν θανὼν εἴη ἔξ ἐμοῦ. 970  
 τὰ δ' οὖν παρόντα συλλαβὼν θεσπίσματα  
 κεῖται παρ' Αἰδῇ Πόλυβος ἄξι' οὐδενός.  
 IO. οὔκου ἐγὼ σοι ταῦτα προὔλεγον πάλαι;  
 OI. ἡὔδας· ἐγὼ δὲ τῷ φόβῳ παρηγόμεν.  
 IO. μή νυν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλλης. 975  
 OI. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὕκνειν με δεῖ;  
 IO. τί δ' ἂν φοβοῖτ' ἄνθρωπος, ὦ τὰ τῆς τύχης  
 κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφής;

5. 2224) is supported by the Ravenna mss. in *Ar. Av.* 717, 1250, 1610: and in *Eur. Hipp.* 1059 by M (cod. Ven. Marc. 471) and the 1st hand in V. 967 κτανεῖν L, and almost all the later mss.: it may, indeed, be an accident that one, at least, of them (V<sup>2</sup>) has κτενεῖν, which Elmsley required. 968 After κάτω, the 1st hand in L had omitted δὴ, but added it above the line. No suspicion of δὴ is warranted by the fact that one or two of the later mss. (Trin., Γ) omit it. Dindorf, who once conjectured

γος) had ceased to be clear to him, *Ant.* 1001 κακῷ | κλαζοντας οδοτρῶ καὶ βεβαρβαρωμένῳ.—ὧν ὑφηγητῶν sc. θντων, *quibus indicibus*: 1260 ὡς ὑφηγητοῦ τινος: *O. C.* 1588 ὑφηγητῆρος οὐδενὸς φίλων. In these instances the absence of the part. is softened by the noun which suggests the verb; but not so in *O. C.* 83 ὡς ἐμοῦ μόνῃς πέλας.

967 κτενεῖν. κτανεῖν, which the mss. give, cannot be pronounced positively wrong; but it can hardly be doubted that Soph. here wrote κτενεῖν. If κτανεῖν is right, it is the only aor. infin. after μέλλω in Soph., who has the fut. infin. 9 times (*El.* 359, 379, 538: *Al.* 925, 1017, 1287: *Ant.* 458: *Phil.* 483, 1084): and the pres. infin. 9 times (*El.* 305, 1486: *Al.* 443: *O. T.* 678, 1385: *O. C.* 1773: *Tr.* 79, 756: *Phil.* 409). Aeschylus certainly has the aor. in *P. V.* 615 μήτοι με κρύψης τοῦθ' ὅπερ μέλλω παθεῖν. Excluding the Laconic ἰδὲν in *Ar. Lys.* 117, there are but two instances in Comedy, *Av.* 366 τί μέλλετ'—ἀπολέσαι, and *Ach.* 1159 μέλλοντες λαβεῖν. Cp. W. G. Rutherford, *New Phrynichus* pp. 420—425, and Goodwin, *Greek Moods and Tenses* § 23. 2. The concurrence of tribrachs in the 4th and 5th places gives a semi-lyric character which suits the speaker's agitation.

968 κεύθει, is hidden. *Al.* 635 Αἰδῇ κεύθει. In *Tr.* 989 αἰγῷ κεύθειν may be regarded as transitive with a suppressed acc., 'to shroud (thy thought) in silence. Elsewhere κεύθειν is always trans., and only the perf. κέκευθα intransitive.—δὴ here nearly=ἔδῃ: cp. *Ant.* 170 ὅτ' οἱ ὦλοντο . | ἐγὼ κράτη δὴ . ἔχω.

969 ἄψανστος=οὐ ψασσας: cp. ἀφοβητος 885 (n.): *Her.* 8. 124 ἀκριτος, without deciding: id. 9. 98 ἀπιστος, mistrustful, *O. C.* 1031 πιστός, trusting (n.): *Phil.* 687 ἀμφίπληκτα ῥόθια, billows beating around. *Tr.* 446 μεμπτός, blaming: *Eur. Her.* 1117 ὀπποῖ, suspecting. Cp. note on ἀτλητῶν 515.—εἴ τι μὴ, an abrupt afterthought:—unless perchance: see on 124.—τῶμῳ πόθῳ: cp. 797: *Od.* 11. 202 σὸς...πόθος, longing for thee.

970 εἴη ἔξ: cp. 1075: *Phil.* 467 πλεῶν μὴ ἔξ ἀπόπτου. ἔξ, as dist. from ἐπὶ, is strictly in place here, as denoting the ultimate, not the proximate, agency.

971 τὰ δ' οὖν παρόντα: but the oracles as they stand, at any rate (δ' οὖν, 669, 834), Polybus has carried off with him, proving them worthless (ἄξι' οὐδενός, tertiary predicate), and is hidden with Hades.—τὰ παρόντα, with emphasis: even supposing that they have been fulfilled in some indirect and figurative sense, they certainly have not been ful-

was doomed to slay my sire? But he is dead, and hid already beneath the earth; and here am I, who have not put hand to spear.—Unless, perchance, he was killed by longing for me: thus, indeed, I should be the cause of his death. But the oracles as they stand, at least, Polybus hath swept with him to his rest in Hades: they are worth nought.

IO. Nay, did I not so foretell to thee long since?

OE. Thou didst: but I was misled by my fear.

IO. Now no more lay aught of those things to heart.

OE. But surely I must needs fear my mother's bed?

IO. Nay, what should mortal fear, for whom the decrees of Fortune are supreme, and who hath clear foresight of nothing?

*κατωθεν*, has replaced *κάτω δὴ*. Nauck proposes *κεῖθει κάτω γῆς*. *Οἰδίπουν* (instead of *ἐγώ*) δ'. Cobet and Blaydes, *κάτω κέκευθε γῆς*. 970 οὕτω δ' οὕτω γ' Wecklein. 976 *καὶ πῶς τὸ μῦθ' λέχος οὐκ ὀκνεῖν με δεῖ* L. The first corrector has written *λέκτρον* over *λέχος*. A and others have *λέκτρον* in the text. Dindorf would place *λέχος* after *ὀκνεῖν* (or after *δεῖ*). Bergk reads *λέχος <ἐτ'> οὐκ ὀκνεῖν με δεῖ*, and so Wecklein. I prefer to read *λέκτρον*, with Blaydes, Wolff, Campbell, Kennedy, and others.

filled to the letter. The oracle spoke of bloodshed (*φονεύς*, 794), and is not satisfied by *κατέφθιτο ἐξ ἐμοῦ* in the sense just explained.—*συλλαβῶν* is a contemptuous phrase from the language of common life: its use is seen in Aristophanes *Plut.* 1079 οὐν δ' ἀπὸ χαίρων συλλαβῶν τὴν μέλακα, now be off—with our blessing and the girl: *An.* 1469 ἀπώμεν ἡμεῖς συλλαβόντες τὰ πτερά, let us pack up our feathers and be off: *Soph.* has it twice in utterances of angry scorn, *O. C.* 1383 οὐ δ' ἔρρ' ἀκόπυστος τα κάπ' αὖτ' ἐμοῖ κακῶν κάκιστε, τάσδε συλλαβῶν ἀράς, begone...and take these curses with thee: *Phil.* 577 ἐκπλεῖ σεαυτὸν συλλαβῶν ἐκ τῆσδε γῆς, 'hence in thy ship—pack from this land'

974 γῆδας instead of *προὔλεγε*: see *On* 54

975 νῦν, enforcing the argument introduced by *οἶκον* (973), is clearly better than the weak *νῦν*—*ἐς θυμὸν βάλλης*: *Her.* 7. 51 ἐς θυμὸν βαλεῖ καὶ τὸ παλαιὸν ἔπος: 8. 68 καὶ τόδε ἐς θυμὸν βαλεῖ, ὡς κ.τ.λ.: 1. 84 ἰδὼν...τῶν τινα Λυδῶν καταβάντα...εὐφράσθη καὶ ἐς θυμὸν εἰσέβαλετο. The active in the *Bios 'Ομήρου* § 30 ἐς θυμὸν ἔβαλε τὸ ρηθέν. In *El.* 1347 οὐδὲ γ' ἐς θυμὸν φέρω is not really similar.

977 ᾧ, 'for whom,' in relation to whom: not, 'in whose opinion.'—*τὰ τῆς τύχης* is here somewhat more than a mere periphrasis for *ἡ τύχη*, since the plur. suggests successive incidents. *τύχη*

does not here involve denial of a divine order in the government of the world, but only of man's power to comprehend or foresee its course. Cp. *Thuc.* 5. 104 πιστέομεν τῇ μὲν τύχῃ ἐκ τοῦ θεοῦ μὴ ἐλασώσεσθαι. *Lysias or.* 24 § 22 οὐ μόνον μεταλαβεῖν ἡ τύχη μοι ἔδωκεν ἐν τῇ πατρίδι, the only privilege which Fortune (*i.e.* my destiny) has permitted me to enjoy in my country.

978 πρόνοια. Bentley on Phalaris (*xvii*, *Dyce ii.* 115) quotes Favorinus in *Laertius Plat.* § 24 as saying that Plato πρῶτος ἐν φιλοσοφίᾳ...ὠνόμασε...θεοῦ πρόνοιαν. Bentley takes this to mean that Plato was the first to use *πρόνοια* of divine providence (not merely of human forethought), and cites it in proof that Phalaris *Ep.* 3 (=40 *Lenep*) *ἔως ἂν ἡ διοκούσα πρόνοια τὴν αὐτὴν ἀρμονίαν τοῦ κόσμου φυλάττη* is later than Plato. *Lenep*, in his edition of Phalaris (p. 158), puts the case more exactly. The Stoics, not Plato, first used *πρόνοια*, without further qualification, of a divine providence. When Plato says *τὴν τοῦ θεοῦ...πρόνοιαν* (*Tim.* 30 c), *προνοίας θεῶν* (44 c), the phrase is no more than Herodotus had used before him, 3. 108 τοῦ θεοῦ ἡ πρόνοια. The meaning of Favorinus was that Plato first established in philosophy the conception of a divine providence, though popular language had known such a phrase before. Note that in *O. C.* 1180 πρόνοια τοῦ θεοῦ = 'reverence for



- εἰκὴ κράτιστον ζῆν, ὅπως δύναίτο τις.  
 σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα·  
 πολλοὶ γὰρ ἤδη κὰν ὀνείρασιν βροτῶν  
 μητρὶ ξυνευνάσθησαν. ἀλλὰ ταῦθ' ὅτω  
 παρ' οὐδέν ἐστι, ῥᾶστα τὸν βίον φέρει.
- ΟΙ. καλῶς ἅπαντα ταῦτ' ἂν ἐξείρητό σοι,  
 · εἰ μὴ 'κύρει ζῶσ' ἢ τεκοῦσα· νῦν δ', ἐπεὶ  
 · ζῆ, πᾶσ' ἀνάγκη, κεί καλῶς λέγεις, ὁκνεῖν.
- ΙΟ. καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.
- ΟΙ. μέγας, ξυνίημι· ἀλλὰ τῆς ζώσης φόβος.
- ΑΓ. ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ;
- ΟΙ. Μερόπης, γεραιέ, Πόλυβος ἧς ᾤκει μέτα.
- ΑΓ. τί δ' ἐστ' ἐκείνης ὑμῖν ἐς φόβον φέρον;
- ΟΙ. θεήλατον μάντευμα δεινόν, ὧ ξένη.
- ΑΓ. ἢ ῥητόν; ἢ οὐχὶ θεμιτὸν ἄλλον εἰδέναι;
- ΟΙ. μάλιστά γ'· εἶπε γάρ με Λοξίας ποτὲ  
 χρῆναι μιγῆναι μητρὶ τῆμαντοῦ, τό τε  
 πατρῶον αἶμα χερσὶ ταῖς ἐμαῖς ἐλεῖν.  
 ὦν οὐνεχ' ἢ Κόρινθος ἐξ ἐμοῦ πάλαι

**987** μέγας γ'] γ' was restored by Porson (Eur. *Phoen.* 1638): 'Ita postulat mens idemque coniecit nescio quis in editione Londinensi a. 1746, sed neglexit Bruun. The loss of γ' in the MSS. may have arisen from μέγας having been written short (as it is in A), when γ', following it, might easily have been mistaken for a ditto

the god': in Eur. *Phoen.* 637 a man acts *θεῖα προνοία* = 'with inspired foresight': in Xen. *Ment.* 1. 4. 6 *προνοητικῶς* = not, 'providentially,' but simply, 'with forethought.'

**979** εἰκὴ: cp. Plat. *Gorg.* 503 E οὐκ εἰκὴ ἐρεῖ, ἀλλ' ἀποβλέπων πρὸς τι (with some definite object in view).—*κράτιστον*...*ὅπως δύναίτο*. Cp. *Ani.* 666 ἀλλ' ὃν πόλις στήσεις τοῦδε χρὴ κλύειν: where *χρὴ κλύειν* = *δικαίως ἂν κλύοι*. So here, though *ἐστὶ* (not *ἦν*) must be supplied with *κράτιστον*, the whole phrase = *εἰκὴ κράτιστον ἂν τις ζῶη*. Xen. *Cyr.* 1. 6. 19 τοῦ...αὐτὸν λέγειν ἃ μὴ σαφῶς εἰδείη φεῖδεσθαι δεῖ = *ὀρθῶς ἂν φεῖδοιτο*.

**980** φοβοῦ. *φοβεῖσθαι εἰς τι* = to have fears regarding it: *Tr.* 1211 εἰ φοβεῖ πρὸς ταῦτο: *O. C.* 1119 μὴ θαύμαζε πρὸς τὸ λιπαρεῖ.

**981** κὰν ὀνείρασιν, in dreams also (as well as in this oracle); and, as such dreams have proved vain, so may this oracle. Soph. was prob. thinking of the

story in Her. 6. 107 that Hippocleides had such a dream on the eve of the battle of Marathon, and interpreted it as an omen of his restoration to Athens. Cf. also the story of a like dream coming to Caesar on the night before he crossed the Rubicon (Plut. *Caes.* 32, Suet. *Caes.* 69).

**982** παρ' οὐδέν: *Ani.* 34 τὸ ἀγχεῖν | οὐχ ὡς παρ' οὐδέν.

**984** ἐξείρητο: the ἐξ- glances blunt expression of disbelief, not having reference to a horrible subject.

**987** ὀφθαλμὸς: the idea is that of a bright, sudden comfort; so *Tr.* 210 ἰανείρα calls on her household to rejoice, ὡς ἀελπτον ὅμμι' ἐμοὶ | φήμης ἡ τῆσδε πῶν καρπούμεθα (the unexpected news that Heracles has returned).—often this image denotes the 'darkening' of a family (Aesch. *Cho.* 934 ὀφθαλμοὶ) or a dynasty that is 'the light' of (Σικελίας δ' Ἰσσαν | ὀφθαλμοί, *Pind.* 2. 9: ὁ Βάττου παλαιὸς δαίμων ὥστεος, ὅμμα τε φαεινότατον |



'Tis best to live at random, as one may. But fear not thou touching wedlock with thy mother. Many men ere now have so fared in dreams also: but he to whom these things are as nought bears his life most easily.

OE. All these bold words of thine would have been well, were not my mother living; but as it is, since she lives, I must needs fear—though thou sayest well.

IO. Howbeit thy father's death is a great sign to cheer us.

OE. Great, I know; but my fear is of her who lives.

ME. And who is the woman about whom ye fear?

OE. Meropè, old man, the consort of Polybus.

ME. And what is it in her that moves your fear?

OE. A heaven-sent oracle of dread import, stranger.

ME. Lawful, or unlawful, for another to know?

OE. Lawful, surely. Loxias once said that I was doomed to espouse mine own mother, and to shed with mine own hands my father's blood. Wherefore my home in Corinth was long kept

by a copyist inattentive to metre. 993 ἢ οὐ θεμιτὸν MSS. Brunck conjectured ἢ οὐχὶ θεμιτὸν: Johnson, ἢ οὐ θεμιστόν: see comment. One of the later MSS. (Bodl. Laud. 54) has ἀλλως for ἄλλον, but prob. by a mere error. Blaydes conjectured ἢ οὐκ

*Pyth* 5. 51). Not *merely* (though this notion comes in) 'a great help to seeing' that oracles are idle (δήλωσις ὡς τὰ μαντεύματα κακῶς ἔχει, schol.). A certain hardness of feeling appears in the phrase: Iocasta was softened by fear for Oedipus and the State: she is now elated.

990 καὶ with ἐκφοβείσθαι; 772, 851.

991 ἐκείνη, what is there *belonging* to her, *in* her (attributive gen.): Eur. *I. A.* 28 οὐκ ἀγαμαι ταύτ' ἀνδρὸς ἀριστέως.—ἐς φόβον φέρον, tending to fear: cp. 519.

992 θεήλατον, *sent* κρῶν *us* by the gods: cp. 255.

993 The MSS. having οὐ θεμιτὸν, the question is between οὐχὶ θεμιτὸν and οὐ θεμιστόν. The former is much more probable, since θεμιτός is the usual form, found in Attic prose, in Eur. (as *Or.* 97 σοὶ δ' οὐχὶ θεμιτόν), and in Soph. *O. C.* 1758 ἀλλ' οὐ θεμιτὸν κείσε μολεῖν. On the other hand θεμιστός is a rare poet. form, found once in Pindar (who has also θεμιτός), and twice in the lyrics of Aesch. Had we ἄλλω, the subject of θεμιτόν would be μάντευμα: the accus. ἄλλον shows θεμιτόν to be impersonal, as in Eur. *Or.* 97, Pind. *Pyth.* 9. 42 οὐ θεμιτὸν ψεύδει διγχεῖν.

996 τὸ πατρώον αἷμα ἐλεῖν is strictly 'to achieve (the shedding of) my father's

blood.' Classical Greek had no such phrase as αἷμα χεῖν or ἐκχεῖν in the sense of 'to slay.' αἰρεῖν is to *make a prey of*, meaning 'to slay,' or 'to take,' according to the context (*Tr.* 353 Ἐθριπτόν θ' εἶλοι | τὴν θ' ὑπὲρ πυργῶν Οἰχαλίαν). Cp. fr. 726 ἀνδρὸς αἷμα συγγενὲς | κτείνας, which is even bolder than this, but similar, since here we might have had simply τὸν πατέρα ἐλεῖν, 'to slay my father': Eur. *Or.* 284 εἰργασται δ' ἐμοὶ | μητρῶον αἷμα, I have wrought the murder of a mother.

997 The simplest view of ἡ Κόρινθος ἐξ ἐμοῦ ἀπώκειτο is, as Whitelaw says, that it means literally, 'Corinth was *lived-away-from* by me,'—being the passive of ἐγὼ ἀπώκουν τῇ Κορίνθου. It is thus merely one of those instances in which a passive verb takes as subject that which would stand in gen. or dat. as object to the active verb: cp. the passive καταγελῶμαι, καταφρονοῦμαι, καταψηφίζομαι, ἐπιβουλεύομαι, etc. [I formerly took it to be passive of ἐγὼ ἀπώκουν τὴν Κόρινθον, 'I inhabited C. only at a distance,'—a paradoxical phrase like ἐν σκότῳ ὄραν (1273).] ἀπωκεῖν is a comparatively rare word. Eur. has it twice (*H. F.* 557: *I. A.* 680: in both with gen., 'to dwell far from'): Thuc. once

- μακρὰν ἀπῳκεῖτ'· εὐτυχῶς μὲν, ἀλλ' ὁμῶς  
τὰ τῶν τεκόντων ὄμμαθ' ἡδιστον βλέπειν.
- ΑΓ. ἦ γὰρ τάδ' ὀκνῶν κεῖθεν ἦσθ' ἀπόπτολις; 1000
- ΟΙ. πατρός τε χρήζων μὴ φονεὺς εἶναι, γέρον.
- ΑΓ. τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἀναξ,  
ἐπεὶ περ εὐνους ἦλθον, ἐξελυσάμην;
- ΟΙ. καὶ μὴν χάριν γ' ἂν ἀξίαν λάβοις ἐμοῦ.
- ΑΓ. καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως 1005  
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαιμί τι.
- ΟΙ. ἀλλ' οὐποτ' εἴμι τοῖς φυτεύσασιν γ' ὁμοῦ.
- ΑΓ. ὦ παῖ, καλῶς εἰ δῆλος οὐκ εἰδὼς τί δρᾷς.
- ΟΙ. πῶς, ὦ γεραιέ; πρὸς θεῶν δίδασκέ με.
- ΑΓ. εἰ τῶνδε φεύγεις οὐνεκ' εἰς οἴκους μολεῖν. 1010
- ΟΙ. ταρβῶν γε μὴ μοι Φοῖβος ἐξέλθῃ σαφής.
- ΑΓ. ἦ μὴ μίασμα τῶν φυτευσάντων λάβῃς;
- ΟΙ. τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ.
- ΑΓ. ἄρ' οἴσθα δῆτα πρὸς δίκης οὐδὲν τρέμων;
- ΟΙ. πῶς δ' οὐχί, παῖς γ' εἰ τῶνδε γεννητῶν ἔφυν; 1015
- ΑΓ. ὀθούνεκ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.
- ΟΙ. πῶς εἶπας; οὐ γὰρ Πόλυβος ἐξέφυσέ με;
- ΑΓ. οὐ μᾶλλον οὐδὲν τοῦδε τάνδρός, ἀλλ' ἴσον.

ἄλλοιαι θεμιτὸν εἰδέναι, which had also occurred to the present ed. 1001 πατρός τε MSS. Hermann proposed, but afterwards recalled, πατρός γε, a conjecture adopted by Elmsley and Blaydes. 1002 ἐγὼ for ἐγωγ' Porson. The 1st hand in L wrote ἐγωγ' οὐχί, but the χί has been partly erased. The later MSS. have either ἐγωγ' οἱ χί

with μακρὰν (3. 55) and Xen. once (*Oecon.* 4. 6),—both absol., as=‘to dwell afar’: as prob. Theocr. 15. 7 (reading ὦ μέλ' ἀποικεῖν with Meineke): Plato once thus (*Legg.* 753 A), and twice as=to emigrate (ἐκ Γόρτυρος, *Legg.* 708 A, ἐκ Θουρίων, *Euthyd.* 271 C): in which sense Isocr. also has it twice (or. 4 § 122, or. 6 § 84): Pindar once (with accus. of motion to a place), *Pyth.* 4. 258 Καλλίσταν ἀπῳκησαν, they went and settled at Callista.

998 εὐτυχῶς, because of his high fortunes at Thebes.—τῶν τεκόντων=τῶν γονέων: Eur. *Hipp.* 1081 τοῦ τεκόντος δασια δρᾶν, and oft.: cp. *H. F.* 975 βοᾷ δὲ μήτηρ, ὦ τεκὼν [=ὦ πάτερ], τί δρᾷς;

1000 ἀπόπτολις, exile, as *O. C.* 208

1001 πατρός τε. So the MSS., rightly. It is the fear of Oed. regarding his mother by which the messenger's atten-

tion has been fixed. In explaining this, Oed. has indeed mentioned the other fear as to his father; but in v. 1000, ἦ γὰρ τάδ' ὀκνῶν, the messenger means ‘So this, then, was the fear about her which kept you away?’—alluding to his own question in 991. As the speaker's tone seems to make light of the cause, Oed. answers, ‘and that further dread about my father which I mentioned.’ πατρός γε is unsuitable, since it would imply that this was his sole fear.

1002 ἐγὼ οὐχί: synizesis: see on 332 ἐγὼ οὐτ'.

1003 ἐξελυσάμην: the aor. implies, ‘why have I not done it already?’ i.e. ‘why do I not do it at once?’ Aesch. *P. V.* 747 τί δῆτ' ἐμοὶ ξὴν κέρδος, ἀλλ' οὐκ ἐν τάχει | ἔρριψ' ἐμνητὴν τῆσδ' ἀπὸ στόφλου πέτρας;

1004 καὶ μὴν, properly ‘however’;

by me afar; with happy event, indeed,—yet still 'tis sweet to see the face of parents.

ME. Was it indeed for fear of this that thou wast an exile from that city?

OE. And because I wished not, old man, to be the slayer of my sire.

ME. Then why have I not freed thee, king, from this fear, seeing that I came with friendly purpose?

OE. Indeed thou shouldst have guerdon due from me.

ME. Indeed 'twas chiefly for this that I came—that, on thy return home, I might reap some good.

OE. Nay, I will never go near my parents.

ME. Ah my son, 'tis plain enough that thou knowest not what thou doest.

OE. How, old man? For the gods' love, tell me.

ME. If for these reasons thou shrinkest from going home.

OE. Aye, I dread lest Phoebus prove himself true for me.

ME. Thou darest to be stained with guilt through thy parents?

OE. Even so, old man—this it is that ever affrights me.

ME. Dost thou know, then, that thy fears are wholly vain?

OE. How so, if I was born of those parents?

ME. Because Polybus was nothing to thee in blood.

OE. What sayest thou? Was Polybus not my sire?

ME. No more than he who speaks to thee, but just so much.

(as A), or ἐγὼ γ' οὐ, which Brunck retained. If that, however, had been genuine, οὐ could hardly have been corrupted into οὐχί, whereas the opposite corruption would easily have caused the change of ἐγὼ into ἐγὼ γ'.

1011 ταρβῶ L ταρβῶν I and

here, like our 'well indeed' (if you would do so) The echoing καὶ μὴν of 1005 expresses eager assent. Cp. *Ant.* 221.

1006 τοῦτ' ἀφικόμεν: see on 788.

1008 καλῶς, *puichre*, *belic*, thoroughly, a colloquialism, perh. meant here to be a trait of homely speech: cp. Alciphron *Ep.* 1. 36 πεινῆσω τὸ καλόν ('I shall be fine and hungry'): Aelian *Ep.* 2 ἐπέκοψε τὸ σκέλος πάνυ χρηστῶς ('in good style').

1011 With Erfurdt I think that ταρβῶν is right; not that ταρβῶ could not stand, but Greek idiom distinctly favours the participle. *Ant.* 403 KP. ἡ καὶ ξυνης καὶ λέγεις ὀρθῶς ἃ φῆς; ΦΤ. ταύτην γ' ἰδὼν θαπτοῦσαν. *ib.* 517 AN ...ἀδελφὸς ὦλετο. KP. πορβῶν γε τήνδε γῆν. Plat. *Symp.* 164 Ε εἶπον οὖν ὅτι ἤκοιμε.—καλῶς (v. l. καλῶς γ'), ἐφη, ποιῶν. Cp. 1130

ξυναλλάξας.—ἐξέλθῃ; cp. 1182 ἐξήκει σαφῆ, come true.

1012 Cp. *Tr.* 408 τοῦτ' αὐτ' ἐχρηστον, τοῦτό σου μαθεῖν.

1014 πρὸς δίκης, as justice would prompt, 'justly.' πρὸς prop. = 'from the quarter of,' then 'on the side of': Thuc. 3. 59 οὐ πρὸς τῆς ὑμετέρας δόξης ..τάδε, not in the interest of your reputation: Plat. *Gorg.* 459 C ἐάν τι ἡμῶν πρὸς λόγου ᾖ, 'if it is in the interest of our discussion.' *Rep.* 470 C οὐδέν...ἀπὸ τρόπου λέγεις ὅρα δὴ καὶ εἰ τόδε πρὸς τρόπου λέγω, 'correctly.' Theophr. *Char.* 30 (= 26 in my 1st ed. p. 156) πρὸς τρόπου πωλεῖν, to sell on reasonable terms.

1016 ἐν γένει: [Dem.] or. 47 § 70 οὐκ ἔστιν ἐν γένει σοὶ ἢ ἀνθρώπος, compared with § 72 ἐμοὶ δὲ οὐτε γένει προσήκειν.



- ΟΙ. καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;  
 ΑΓ. ἀλλ' οὐ σ' ἐγείνατ' οὐτ' ἐκείνος οὐτ' ἐγώ. 1020  
 ΟΙ. ἀλλ' ἀντὶ τοῦ δὴ παῖδά μ' ὠνομάζετο;  
 ΑΓ. δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβών.  
 ΟΙ. κᾶθ' ὧδ' ἀπ' ἄλλης χειρὸς ἔστερξεν μέγα;  
 ΑΓ. ἢ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.  
 ΟΙ. σὺ δ' ἐμπολήσας ἢ \*τυχῶν μ' αὐτῷ δίδως; 1025  
 ΑΓ. εὐρῶν ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.  
 ΟΙ. ὠδοιπόροις δὲ πρὸς τί τούσδε τοὺς τόπους;  
 ΑΓ. ἐνταῦθ' ὀρείοις ποιμνίοις ἐπεστάτουν.  
 ΟΙ. ποιμὴν γὰρ ἦσθα καπὶ θητεία πλάνης;  
 ΑΓ. σοῦ δ', ὦ τέκνον, σωτήρ γε τῷ τότ' ἐν χρόνῳ. 1030  
 ΟΙ. γτί δ' ἄλγος ἴσχοντ' \*ἀγκάλαισι λαμβάνεις;  
 ΑΓ. ποδῶν ἂν ἄρθρα μαρτυρήσειεν τὰ σά.  
 ΟΙ. οἴμοι, τί τοῦτ' ἀρχαῖον ἐννέπεις κακόν;  
 ΑΓ. λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς.  
 ΟΙ. δεινόν γ' ὄνειδος σπαργάνων ἀνειλόμην. 1035

Erfurdt. 1025 τεκνὼν MSS.: τυχῶν Bothe. (Hermann, however, cites that correction as made by C. Foertsch, *Obs. crit. in Lysiae orationes*, p. 12 sq.)—ἢ κίχων με που δίδως Heimsoeth. 1028 ἐπεστάτουν. In L the second ε has been made from ι. Wecklein conj. ἐπιστάτων (*Ars Soph. emend.*, p. 12). 1030 σοῦ γ' L. σοῦ δ' Elmsley, with one later MS. (Γ). Hermann once proposed σοῦ τ', but reverted to σοῦ γ'. See comment. 1031 τί δ' ἄλγος ἴσχοντ' ἐν καιροῖς λαμβάνεις L. ἴσχοντ' has been corrected from ἴσχων, and the 1st hand has also written ἴσχοντ' in the left

1019 τῷ μηδενί, dat. of ὁ μηδείς, one who is *mechē* as to be of account (in respect of consanguinity with me),—the generic use of μή (cp. 397, 638).

1028 ἀπ' ἄλλης χειρὸς sc. λαβών.

1025 ἐμπολήσας.. ἢ τυχῶν: i.e. 'Did you buy me, or did you light upon me in the neighbourhood of Corinth?' Oed. is not prepared for the Corinthian's reply that he had found the babe on *Cithaeron*. ἐμπολήσας: cp. the story of Eumaeus (*Od.* 15. 403—483) who, when a babe, was carried off by Phoenician merchants from the wealthy house of his father in the isle Syria, and sold to Laertes in Ithaca; the Phoenician nurse says to the merchants, τὸν κεν ἄγοιμ' ἐπὶ νηὶ, ὃ δ' ὑμῖν μυρίαν ὠνον | ἄλφοι, δὴν περάσσητε κατ' ἀλλοθρόους ἀνθρώποις. τυχῶν is answered by εὐρῶν (1026) as in 973 προσλεγον by νηδας. Cp. 1039. The τεκνὼν of the MSS. is absurd after νν. 1016—1020. The man has just said, 'Polybus was no more your father than I am';

Oed. is anxiously listening to every word. He could not ask, a moment later, 'Had you bought me, or *were you my father?*'

1026 The fitness of the phrase ναπαίαις πτυχαῖς becomes vivid to anyone who traverses Cithaeron by the road ascending from Eleusis and winding upwards to the pass of Dryoscephalae, whence it descends into the plain of Thebes.

1029 ἐπὶ θητεία, like ἐπὶ μισθῷ Her. 5. 65 etc. θητεία, labour for wages, opp. to δουλεία: Isocr. or. 14 § 48 πολλοὺς μὲν...δουλοῦντας, ἄλλους δ' ἐπὶ θητείας ὄντας. πλάνης, roving in search of any employment that he can find (not merely changing summer for winter pastures, 1137). The word falls lightly from him who is so soon to be ὁ πλανήτης Οἰδίπους (*O. C.* 3).

1030 σοῦ δ'. With the σοῦ γ' of most MSS.: 'Yes, and thy *preserver*' (the first γε belonging to the sentence, the second to σωτήρ). Cp. Her. 1. 187 μὴ μέντοι γε μὴ σπανίσας γε ἄλλως ἀνείξῃ.



OE. And how can my sire be level with him who is as nought to me?

ME. Nay, he begat thee not, any more than I.

OE. Nay, wherefore, then, called he me his son?

ME. Know that he had received thee as a gift from my hands of yore.

OE. And yet he loved me so dearly, who came from another's hand?

ME. Yea, his former childlessness won him thereto.

OE. And thou—hadst thou bought me or found me by chance, when thou gavest me to him?

ME. Found thee in Cithaeron's winding glens.

OE. And wherefore wast thou roaming in those regions?

ME. I was there in charge of mountain flocks.

OE. What, thou wast a shepherd—a vagrant hireling?

ME. But thy preserver, my son, in that hour.

OE. And what pain was mine when thou didst take me in thine arms?

ME. The ankles of thy feet might witness.

OE. Ah me, why dost thou speak of that old trouble?

ME. I freed thee when thou hadst thine ankles pinned together.

OE. Aye, 'twas a dread brand of shame that I took from my cradle.

margin. The later MSS. have *ἐν καιροῖς με λαμβάνεις* (Pal.), or *ἐν κακοῖς με λαμβάνεις* (as A), or *ἐν κακοῖς λαμβάνεις* (as M).—For *ἐν καιροῖς* Theodor Kock conjectures *ἀγκάλαις με*: Verrall, *ἰσχυρὸν τὰγκάλισμα*: Wunder, *ἐν καλῶ με* (Weil *ἐν καλῶ σὺ*): Haydes, *ἡ κακὸν με*: W. W. Walker, *ἐν χερσὶν με*: Dindorf, *ἐν νάπαις με*: Nauck, *ἐν σκαφαῖσι* ('in cunis'): Wecklein, *ἐν δέοντι*: F. W. Schmidt, *τί δ'*; *ἐσχάτοις ὄντ' ἐν κακοῖς με λαμβάνεις*;—I had thought of *ἐγκυρῶν*, 'when you lighted on me' (a verb

where the second *γε* belongs to *σπαρίσαι*. There is no certain example of a double *γε* in Soph. which is really similar. With *σοῦ δ'*: 'But thy preserver': the *γε* still belonging to *σωτήρ*, and *δέ* opposing this thought to that of v. 1029. For *δέ γε* cp. Aesch. *Ag.* 938 *ΑΓ.* *φήμη γε μέντοι δημοθροῦς μέγα σθένει. ΚΑ.* *ὁ δ' ἀφθόνητοί γ' οὐκ ἐπιζηλοὶ πέλει.* 'True, but....' The gentle reproof conveyed by *δέ γε* is not unfitting in the old man's mouth: and a double *γε*, though admissible, is awkward here.

1031 *τί δ' ἄλγος κ.τ.λ.* And in what sense wast thou my *σωτήρ*? The *ἐν κακοῖς* of the later MSS. is intolerably weak: 'what pain was I suffering when you found me in trouble?' The *ἐν καιροῖς* of L (found also, with the addition of

*με*, in one later MS., Pal.) seems most unlikely to have been a corruption of *ἐν κακοῖς*. Among the conjectures, *ἀγκάλαις με* (Kock), or, better, *ἀγκάλαισι*, is perh. most probable; being slightly nearer the letters than Verrall's ingenious *ἰσχυρὸν τὰγκάλισμα*. (For the dat. *ἀγκάλαις* without *ἐν*, cp. Eur. *I. T.* 289, etc.) Such conjectures as *ἐν δέοντι* (Wecklein), *ἐν καλῶ* (Wunder), presuppose that *ἐν καιροῖς* was a gloss: but it is more probable that it was a corruption.

1038 *δαινόν γε* in comment, as *Ph.* 1225, *El.* 341, *Al.* 1127.—*σπαργάνων*, 'from my swaddling clothes': i.e. 'from the earliest days of infancy' (cp. Ovid *Heroid.* 9. 22 *Et tener in cunis iam love dignus eras*). The babe was exposed a few days after birth (717). *El.* 1139

- ΑΓ. ὥστ' ὠνομάσθης ἐκ τύχης ταύτης ὅς εἰ.  
 ΟΙ. ὦ πρὸς θεῶν, πρὸς μητρός, ἢ πατρός; φράσον.  
 ΑΓ. οὐκ οἶδ'. ὁ δοὺς δὲ ταῦτ' ἐμοῦ λῶον φρονεῖ.  
 ΟΙ. ἢ γὰρ παρ' ἄλλου μ' ἔλαβες οὐδ' αὐτὸς τυχών;  
 ΑΓ. οὐκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι. 1040  
 ΟΙ. τίς οὗτος; ἢ κάτοισθα δηλῶσαι λόγῳ;  
 ΑΓ. τῶν Λαῖου δήπου τις ὠνομάζετο.  
 ΟΙ. ἢ τοῦ τυράννου τῆσδε γῆς πάλαι ποτέ;  
 ΑΓ. μάλιστα· τούτου τάνδρὸς οὗτος ἦν βοτήρ.  
 ΟΙ. ἢ καὶ στ' ἐτι ζῶν οὗτος, ὥστ' ἰδεῖν ἐμέ; 1045  
 ΑΓ. ὑμεῖς γ' ἄριστ' εἰδεῖτ' ἂν οὐπιχώριοι.  
 ΟΙ. ἔστιν τις ὑμῶν τῶν παρεστώτων πέλας  
 ὅστις κάτοιιδε τὸν βοτήρ' ὃν ἐννέπει,  
 εἴτ' οὖν ἐπ' ἀγρῶν εἴτε κἀνθάδ' εἰσιδῶν;  
 σημήναθ', ὡς ὁ καιρὸς ἠύρησθαι τάδε. 1050  
 ΧΟ. οἶμαι μὲν οὐδέν' ἄλλον ἢ τὸν ἐξ ἀγρῶν,  
 ὃν καμάτενες πρόσθεν εἰσιδεῖν· ἀτὰρ  
 ἦδ' ἂν τάδ' οὐχ ἥκιστ' ἂν Ἰοκάστη λέγοι.  
 ΟΙ. γύναι, νοεῖς ἐκείνον ὄντιν' ἀρτίως  
 μολεῖν ἐφίεμεσθα; τόνδ' οὗτος λέγει; 1055

used in *El.* 863; cp. 1025, 1039 τυχών).

1050 ἠύρησθαι] εὐρησθαι L. Cp. 546.

1055 μολεῖν ἐφίεμεσθα· τόν θ' οὗτος λέγει; L. Most of the later MSS. have τόν θ',

οὔτε...πυρὸς | ἀνελόμην...ἔθλιον βάρος.  
 Some understand, 'I was furnished with cruelly dishonouring tokens of my birth,' δεινῶς ἐπονείδιστα σπάργανα, alluding to a custom of tying round the necks of children, when they were exposed, little tokens or ornaments, which might afterwards serve as means of recognition (*crepundia*, *monumenta*): see esp. *Plautus Rudens* 4. 4. 111—126, *Epidicus* 5. 1. 34; and *Rich s. v. Crepundia*, where a woodcut shows a statue of a child with a string of *crepundia* hung over the right shoulder. *Plut. Thes* 4 calls such tokens γνωρισματα. In *Ar. Ach.* 431 the σπάργανα of Telephus have been explained as the tokens by which (in the play of Eur.) he was recognised; in his case, these were ρακώματα (431). But here we must surely take σπαργάνων with ἀνελόμην.

1036 ὥστε assents and continues: '(yes,) and so...'—δὲ εἰ, i.e. Οἰδίπους: see on 718.

1037 πρὸς μητρός, ἢ πατρός; sc.

δνειδοι ἀνελόμην (1035): 'was it at the hands of mother or father (rather than at those of strangers) that I received such a brand?' The agitated speaker follows the train of his own thoughts, scarcely heeding the interposed remark. He is not thinking so much of his parents' possible cruelty, as of a fresh clue to their identity. Not: 'was I so named by mother or father?' The name—even if it could be conceived as given before the exposure—is not the sting; and on the other hand it would be forced to take 'named' as meaning 'doomed to bear the name.'

1044 βοτήρ: cp. 837, 761.

1046 εἰδῆν' = εἰδελήτε, only here, it seems: but cp. εἴτε = εἴητε *Od.* 21. 195 (doubtful in *Ani.* 215). εἰδῆμεν and εἰ-μεν occur in *Plato (Rep.* 581 B, *Theaet.* 147 A) as well as in verse. In *Dem. or.* 14 § 27 καταθεῖτε is not certain (κατά-θετε Baier and Sauppe): in *or.* 18 § 324 he has ἐνθελήτε. Speaking generally, we

ME. Such, that from that fortune thou wast called by the name which still is thine.

OE. Oh, for the gods' love—was the deed my mother's or father's? Speak!

ME. I know not; he who gave thee to me wots better of that than I.

OE. What, thou hadst me from another? Thou didst not light on me thyself?

ME. No: another shepherd gave thee up to me.

OE. Who was he? Art thou in case to tell clearly?

ME. I think he was called one of the household of Laus.

OE. The king who ruled this country long ago?

ME. The same: 'twas in his service that the man was a herd.

OE. Is he still alive, that I might see him?

ME. Nay, ye folk of the country should know best.

OE. Is there any of you here present that knows the herd of whom he speaks—that hath seen him in the pastures or the town? Answer! The hour hath come that these things should be finally revealed.

CH. Methinks he speaks of no other than the peasant whom thou wast already fain to see; but our lady Iocasta might best tell that.

OE. Lady, wottest thou of him whom we lately summoned? Is it of him that this man speaks?

which was taken as—ὃν θ' (thus in B there is a gl. *ὄντινα*, and in Bodl. Laud. 54 *ὄν*).

may say that the contracted termination -εἶεν for -εισαν is common to poetry and prose; while the corresponding contractions, -εἶμεν for -ειμεν and -εἶτε for -ειητε, are rare except in poetry.

1049 οὖν with the first εἴτε, as *El.* 199, 560: it stands with the second above, 90, 271, *Ph.* 345.—ἐπ' ἀγρῶν: *Od.* 22. 47 πολλὰ μὲν ἐν μεγάροισιν πολλὰ δ' ἐπ' ἀγροῦ: (cp. *O. C.* 184 ἐπὶ ξενίης, *El.* 1136 κατὰ γῆς ἀλλης) the usual Attic phrase was ἐν ἀγρῷ or κατ' ἀγρους.

1050 ὁ καιρὸς. for the art., cp. [Plat.] *Asiarchus* 364 B οὖν ὁ καιρὸς ἐνδείξασθαι τὴν αἰὲς θρυλουμένην πρὸς σοῦ σοφίαν. ἠὲρῆσθαι: Bellermand (objecting to the tense) reads εὐρέσθαι, citing *At.* 1023 (where, as usual, the aor. midd. = 'to gain'), but the perf. is right, and forcible, here; it means, 'to be discovered once for all.' For the form, cp. 546 n. *Isocr.* or 15 § 295 τῶν δυναμένων λέγειν ἢ παιδεύειν ἢ πόλις ἡμῶν δοκεῖ γεγενῆσθαι

διδάσκαλος, to be the established teacher.

1051 Supply ἐνέπειν (αὐτόν), not ἐνέπει. The form οἶμαι, though often parenthetic (as *Tr.* 536), is not less common with infin. (Plat. *Gorg.* 474 A οἶον ἐγὼ οἶμαι δεῖν εἶναι), and *Soph.* often so has it, as *El.* 1446.

1052 ἀν...ἀν: see on 862.

1054 νοεῖς = 'you wot of,' the man—i.e. you understand to whom I refer. We need not, then, write *el* κεῖνον for ἐκεῖνον with A. Spengel, or νοεῖς; ἐκεῖνον with Blaydes, who in 1055, reading τόνδ', has a comma at ἐφίεμεσθα. Cp. 859.

1055 τόνδ' is certainly right: τόν θ' arose, when the right punctuation had been lost, from a desire to connect λέγει with ἐφίεμεσθα. Dindorf, however, would keep τόν θ': 'know ye him whom we summoned and him of whom this man speaks?' i.e. 'Can you say whether the persons are identical or distinct?' But the language will not bear this.

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IO. Why ask of whom he spoke? Regard it not...waste not a thought on what he said... 'twere idle.

OE. It must not be that, with such clues in my grasp, I should fail to bring my birth to light.

IO. For the gods' sake, if thou hast any care for thine own life, forbear this search! My anguish is enough.

OE. Be of good courage; though I be found the son of servile mother,—aye, a slave by three descents,—*thou* wilt not be proved base-born.

IO. Yet hear me, I implore thee: do not thus.

OE. I must not hear of not discovering the whole truth.

IO. Yet I wish thee well—I counsel thee for the best.

OE. These best counsels, then, vex my patience.

IO. Ill-fated one! Mayst thou never come to know who *thou* art!

OE. Go, some one, fetch me the herdsman hither,—and leave yon woman to glory in her princely stock.

IO. Alas, alas, miserable!—that word alone can I say unto *thee*, and no other word henceforth for ever.

[*She rushes into the palace.*]

CH. Why hath the lady gone, Oedipus, in a transport of wild grief? I misdoubt,

afterwards preferred οὐδ' ἂν εἰ 'κ τρίτης ἐγώ, which (with the omission of 'κ) Campbell reads. Dindorf, οὐδ' ἔαν ἐγώ 'κ τρίτης. 1064 μὴ δρᾷ L 1st hand; a late hand has changed it to δρᾷ by writing δ above the line, also adding an ε subscript. 1070 χαίρειν] χλιδᾶν Nauck, from schol. τρυφᾶν, ἐναβρύνεσθαι: which words, however, manifestly

σου πάλαι...διὰ τοῦτ' αἰήσεται δεῖν ἀποφύγειν ὅτι πατηρὸς ἐκ τριγωνίας ἐστίν... 'if, his grandfather having formerly been a debtor,...he shall fancy himself entitled to acquittal because he is a rascal of the third generation.' Eustathius *Od.* 1542. 50 quotes from Hippônax 'Ἀφέν τούτου τὸν ἐπτάδουλον (Bergk fr. 75), i.e. 'seven times a slave.' For the force of τρι-, cp. also τριγύλας, τρίπρατος (thrice-sold,—of a slave), τριπέδων (a slave who has been thrice in fetters). Note how the reference to the *female* line of servile descent is contrived to heighten the contrast with the real situation.

1068 κακὴ = δυσγενής, like δειλός, opp. to ἀγαθός, ἐσθλός: *Od.* 4. 63 ἀλλ' ἀνδρῶν γένος ἐστὶ δυστρεφῆων βασιλῆων σκηπτουχῶν· ἐπεὶ οὐ κε κακοὶ τοιοῦσδε τέκον.

1067 τὰ λῶστα. ταῦτα. cp. *Ant.* 96 τὰ δεινὰ τοῦτο (i.e. of which you speak).

1068 δε=δοτις: *O. C.* 1171 ἐξοιδ' ἀκούων τῶνδ' δεῖ ἐσθ' ὁ προστάτης (n.).

1072 Iocasta rushes from the scene—to appear no more. Cp. the sudden exit of Haemon (*Ant.* 766), of Eurydice (*id.* 1245), and of Deianeira (*Tr.* 813). In each of the two latter cases, the exit silently follows a speech by another person, and the Chorus comments on the departing one's *silence*. Iocasta, like Haemon, has spoken passionate words *immediately* before going: and here σιωπῆς (1075) is more strictly 'reticence' than 'silence.'

1074 δέδοικα has here the construction proper to a verb of *taking thought* (or the like), as προμηθεύμαι ὅπως μὴ γενήσεται,—implying a desire to avert, if possible, the thing feared. *Plat. Euthyphr.* 4 εὐὸ φοβεῖ δικάζόμενος τῷ πατρί, ὅπως μὴ αὐτὸν ἀνάσσειν πρᾶγμα τυγχάνῃς πράττων;

- μὴ ἔκ τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά. 1075  
 ΟΙ. ὅποια χρήζει ῥηγνύτω· τοῦμόν δ' ἐγώ,  
 κεί σμικρόν ἐστι, σπέρμ' ἰδεῖν βουλήσομαι.  
 αὕτη δ' ἴσως, φρονεῖ γὰρ ὥς γυνὴ μέγα,  
 τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται.  
 ἐγὼ δ' ἐμαυτὸν παῖδα τῆς Τύχης νέμων 1080  
 τῆς εὖ διδούσης οὐκ ἀτιμασθήσομαι.  
 τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς  
 μῆνές με μικρὸν καὶ μέγαν διώρισαν.  
 τοιόσδε δ' ἐκφύς οὐκ ἂν ἐξέλθοιμ' ἔτι  
 ποτ' ἄλλος, ὥστε μὴ ἔκμαθ' ἐν τοῦμόν γένος. 1085

suit χαίρειν here.

1075 ἀναρρήξει L. Most of the later mss. agree with L, but ἀναρρήξει is in V, Bodl. Laud. 54, E (from -η), Trin. (ἀναρρήξει). 1084 The 1st hand in L wrote τοιόσδ' ἐκφύς ὥς οὐκ ἂν ἐξέλθοιμ' ἔτι. A later hand wrote δε over τοιόσδ (i.e. τοιόσδε δ'), and indicated by dots over ὥς that it was to be deleted. The

1075 The subject to ἀναρρήξει is κακά, not ἡ γυνή· for (1) ἡ γυνὴ ἀναρρήξει κακά would mean, 'the woman will burst forth into reproaches,' cp. Ar. *Eq.* 626 ὁ δ' ἄρ' ἐνδον ἐλασίβροντ' ἀναρρηγνύει ἐπη: Pind. fr. 172 μὴ πρὸς ἅπαντας ἀναρρήξει τὸν ἀχρεῖον λόγον; (2) the image is that of a storm bursting forth from a great stillness, and requires that the mysterious κακά should be the subject: cp. Ai. 775 ἐκρήξει μάχη: Arist. *Meteor.* 2. 8 ἐκρήξει...ἀνεμος.

1076 εἰ χρήζει scornfully personifies the κακά.—βουλήσομαι, 'I shall wish': i.e. my wish will remain unaltered until it has been satisfied. Cp. 1446 προστρέψομαι: Ai. 681 ὠφελεῖν βουλήσομαι, it shall henceforth be my aim: Eur. *Med.* 259 τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι, I shall wish (shall be content) to receive from you only thus much (cp. Ai. 825 αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχέειν). O. C. 1289 καὶ ταῦτ' ἀφ' ὑμῶν...βουλήσομαι | ...κυρεῖν ἐμοί: Pind. *Olymp.* 7. 20 ἐθέλησω...διορθῶσαι λόγον, I shall have good will to tell the tale aright. That these futures are normal, and do not arise from any confusion of present wish with future act, may be seen clearly from Plat. *Phaedo* 91 A καὶ ἐγὼ μοι δοκῶ ἐν τῷ παρόντι τοσοῦτον μόνον ἐκείνων διορίσειν· οὐ γὰρ ὅπως τοῖς παροῦσιν ἂν ἐγὼ λέγω δόξει ἀληθῆ προθυμηθήσομαι: and ib. 191 C.

1078 εἰ γυνή, for a woman: though,

as it is, her 'proud spirit' only reaches the point of being sensitive as to a lowly origin. She is proud of her lineage, Oedipus, of what he is. Whitelaw well compares Tennyson: 'Her pride is yet no mate for mine, Too proud to care from whence I came.' Cp. Eur. *Herac.* 978 πρὸς ταῦτα τὴν θρασεῖαν ὅστις ἂν θελή, καὶ τὴν φρονοῖσαν μεῖζον ἢ γυναῖκα χρη|λέξει: Hipp. 640 μὴ γὰρ ἐν γ' ἐμοὶς δόμοις | εἴη φρονοῦσα πλεῖον ἢ γυναῖκα χ. η. ὥς is restrictive; cp. 1118: Thuc. 4. 84 ἦρ δὲ οὐδὲ ἀδύνατος, ὥς Λακεδαιμόνιος. εἰπεῖν (not a bad speaker, for a Lacedaemonian): imitated by Dionys. 10. 31 (of L. Iulius) ὥς Ῥωμαῖος, εἰπεῖν οὐκ ἀδύνατος. See on 763.

1081 Whatever may have been his human parentage, Oed. is the 'son of Fortune' (said in a very different tone from 'Fortunae filius' in Hor. *Sat.* 2. 6. 49): Fortune brings forth the months with their varying events; these months, then, are his brothers, who ere now have known him depressed as well as exalted. He has faith in this Mother, and will not shrink from the path on which she seems to beckon him; he will not be false to his sonship. We might recall Schiller's epigram on the Wolfhans; whatever may be the human paternity of the *Iliad*, 'hat es doch Eine Mutter nur, Und die Züge der Mutter, Deine unsterblichen Züge, Natur.'—τῆς εὖ διδούσης, the beneficent: here absol., usu. with dat., as σφῶν δ' εὖ διδοῖ

a storm of sorrow will break forth from this silence.

OE. Break forth what will! Be my race never so lowly, I must crave to learn it. Yon woman, perchance—for she is proud with more than a woman's pride—thinks shame of my base source. But I, who hold myself son of Fortune that gives good, will not be dishonoured. She is the mother from whom I spring; and the months, my kinsmen, have marked me sometimes lowly, sometimes great. Such being my lineage, never more can I prove false to it, or spare to search out the secret of my birth.

origin of the corruption plainly was that, δ' having dropped out after τοῖσδε, some one unskilled in metre thought to complete the verse with ὡς (as = 'be sure that,' cp. *At.* 39) — Blaydes conj. τοῖσδε δὲ φύς. — Dindorf, who once conjectured οὐκ ἂν ἐξέλθοιν ποτὲ ἄλλοις, now rejects both verses (1084 f). **1085** ποτ' ἄλλοις] ἀτίμος Nauck. ὥστε

Ζεύς, *O. C.* 1435. Not gen. abs., 'while she prospers me,' since the poet. τῆς for αὐτῆς could stand only at the beginning of a sentence or clause, as 1082.

**1082** συγγενεῖς, as being also sons of Τύχη: the word further expresses that their lapse is the measure of his life: cp. 963: ἀλλὰ ξύμφυτος αἰών (*Ag.* 107), years with which bodily strength keeps pace. *Find. Nem.* 5. 40 πότμος συγγενής, the destiny born with one.

**1083** διώρισαν: not: 'have determined that I should be sometimes lowly, sometimes great': to do this was the part of controlling Τύχη. Rather: 'have distinguished me as lowly or great': i.e., his life has had chapters of adversity alternating with chapters of prosperity; and the months have marked these off (cp. 723). The metaphor of the months as sympathetic brothers is partly merged in the view of them as divisions of time: see on *Ant.* 1300.

**1084** 'Having sprung of such parentage (ἐκ φύς, whereas φύς would be merely 'having been born such') I will never afterwards prove (ἐξέλθοιμι, *evadam*, cp. 1011) another man' (ἄλλος, i.e. false to my own nature). The text is sound. The license of ποτ' at the beginning of 1085 is to be explained on essentially the same principle as μέλας δ' |, etc. (19, cp. 785, 791) at the end of a verse; viz. that, where the movement of the thought is rapid, one verse can be treated as virtually continuous with the next: hence, too, *At.* 986 οὐχ ὅσον τάχος δῆτ' αὐτὸν ἄξεις δεῦρο: *Ph.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα. So here Soph. has allowed himself to retain ἐτι | ποτὶ in their natural connexion instead of writing

ἐτι | ἄλλος ποτ'. The genuineness of ποτ' is confirmed by the numerous instances in which Soph. has combined it with ἐτι, as above, 892, below, 1412: *At.* 98, 687: *Tr.* 830, 922.

**1086—1109** This short ode holds the place of the third στάσιμον. But it has the character of a 'dance-song' or ὑπόρχημα, a melody of livelier movement, expressing joyous excitement. The process of discovery now approaches its final phase. The substitution of a hyporcheme for a regular stasimon has here a twofold dramatic convenience. It shortens the interval of suspense; and it prepares a more forcible contrast. For the sake of thus heightening the contrast, Soph. has made a slight sacrifice of probability. The sudden exit of Iocasta has just affected the Chorus with a dark presentiment of evil (1075). We are now required to suppose that the spirited words of Oedipus (1076—1085) have completely effaced this impression, leaving only delight in the prospect that he will prove to be a native of the land. A hyporcheme is substituted for a stasimon with precisely similar effect in the *Ajax*, where the short and joyous invocation of Pan immediately precedes the catastrophe (693—717). The stasimon in the *Trachiniae* 633—662 may also be compared, in so far as its glad anticipations usher in the beginning of the end.

*Strophe* (1086—1097). Our joyous songs will soon be celebrating Cithaeron as native to Oedipus.

*Antistrophe* (1098—1109). Is he a son of some god,—of Pan or Apollo, of Hermes or Dionysus?



στρ. ΧΟ. εἶπερ ἐγὼ μάντις εἰμὶ καὶ κατὰ γνώμαν ἴδρις,  
 2 οὐ τὸν Ὀλυμπον ἀπείρων,  
 3 ὦ Κιθαιρών, οὐκ ἔσει τὰν αὔριον 1090  
 4 πανσέληνον, μὴ οὐ σέ γε καὶ πατριώταν \*Οἰδίπουν  
 5 καὶ τροφὸν καὶ ματέρ' αὔξειν,  
 6 καὶ χορεύεσθαι πρὸς ἡμῶν, ὥς ἐπὶ ἡρα φέροντα τοῖς  
 7 ἐμοῖς τυράννοις.  
 7 ἱήϊε Φοῖβε, σοὶ δὲ ταῦτ' ἀρέστ' εἴη.

ἀντ. τίς σε, τέκνον, τίς σ' ἔτικτε \*τὰν μακραιώνων ἄρα 1098  
 2 Πανὸς ὄρεσσιβάτα \*πα- 1100

μὴ 'μαθεῖν] ὥστε μὴ οὐ μαθεῖν Blaydes. 1090 οὐκ ἔσει τὰν αὔριον MSS.: οὐκ ἔσει τὰν αὔριον Nauck: οὐκ ἔσει τὰν ἡρι Wecklein. οὐκέτι τὰν ἑτέραν Dindorf. See comment., and cp. 1101. 1091 Οἰδίπουν MSS. I write Οἰδίπουν. 1097 σοὶ δὲ MSS.: σοὶ δ' οὐ Kennedy. 1099 τῶν MSS.: τὰν Heimsoeth.—ἀρα L: ἄρα Heath.

1088 μάντις: as *El.* 472 εἰ μὴ 'γὼ παράφρων μάντις ἔφην καὶ γνώμας | λειπομένα σοφᾶς: cp. *O. C.* 1080, *Ant.* 1160, *Al.* 1419: and *μαντεύομαι* = 'to presage.'

1087 κατὰ with an accus. of respect is somewhat rare (*Tr.* 102 *κρατιστεύων κατ' ὄμμα*: *ib.* 379 *ἢ κάρτα λαμπρὰ καὶ κατ' ὄμμα καὶ φύσιν*), except in such phrases as *κατὰ πάντα*, *κατ' οὐδέν*, *κατὰ τοῦτο*. Cp. *Metrical Analysis*.

1088 οὐ=οὐ μὰ: see on 660.—ἀπείρων=ἀπειρος: *Hesych.* i. 433 ἀπειρονας: ἀπειράτους Σοφοκλῆς Θυέστη. Ellendt thinks that ἀπειράτους here meant ἀπεράντους ('limitless'): but elsewhere ἀπειράτος always='untried' or 'inexperienced.' Conversely *Soph.* used ἀπειρος in the commoner sense of ἀπείρων, 'vast,' fr. 481 *χιτῶν ἀπειρος ἐνδυτήριος κακῶν*. περῶν, to go through, πεῖρα (περία), a going-through (*peritus*, *perticulum*), are closely akin to πέρα, beyond, πέρας, πεῖρα a limit (*Curt. Lyrm.* §§ 356, 357): in poetical usage, then, their derivatives might easily pass into each other's meanings.

1090 τὰν αὔριον πανσέληνον, 'the full-moon of to-morrow,' acc. of ἡ αὔριον πανσέληνος (there is no adj. αὔριος), as *Eur. Alc.* 784 *τὴν αὔριον μέλλουσαν*, acc. of ἡ αὔριον μέλλουσα, *Hipp.* 1117 *τὸν αὔριον χρόνον*. At Athens the great Dionysia were immediately followed by the Πάνδια, a festival held at full-moon in the middle of the month Elaphebolion (at the beginning of April). cp. *A. Mommsen Heortol.* p. 389, and *C. F.*

*Hermann Ant.* ii. § 59. Wolff remarks that, if this play was produced on the last day of the Dionysia, the poet would have known that arrangement long beforehand, and may have intended an allusion to the Πάνδια which his Athenian hearers would quickly seize. This would explain why precisely 'to-morrow's full-moon' is named.—Nauck reads αὔρι (as = ταχέως, 'the coming' full-moon): Wecklein, ἡρι (dat. of ἡρ), 'the vernal full-moon'—that, namely, in Elaphebolion—πανσέληνον (sc. αὔριον): *Her.* i. 47 *ἐν τῇ αὐτῇ πανσέληνῳ*. For the accus., cp on 1138 *χειμῶνα*. The meaning is: 'At the next full-moon we will hold a joyous παννυχίς, visiting the temples with χοροί (*Ant.* 153), in honour of the discovery that Oedipus is of Theban birth; and thou, Cithaeron, shalt be a theme of our song.' Cp. *Eur. Ion* 1078, where, in sympathy with the nocturnal worship of the gods, ἀστεριώδης | ἀνεχόμευσεν αἰθήρ, | χορεύει δὲ Σελάνα. The rites of the Theban Dionysus were νύκτωρ τὰ πολλά (*Eur. Bacch.* 486).

1091 πατριώταν, since Cithaeron partly belongs to Boeotia; so *Plutarch* of Chaeroneia calls the Theban Dionysus his πατριώτην θεόν, *Afor.* 671 c.—I read Οἰδίπουν instead of Οἰδίπου. With the genitive, the subject to αὔξειν must be either (1) ἡμᾶς understood, which is impossibly harsh; or (2) τὰν ..πανσέληνον. Such a phrase as ἡ πανσέληνος αὔξει σε, i.e., 'sees thee honoured,' is possible; cp 438 ἡδ' ἡμέρα φύσει σε καὶ διαφθερεῖ: but



CH. If I am a seer or wise of heart, O Cithaeron, thou shalt not fail—by yon heaven, thou shalt not!—to know at to-morrow's full moon that Oedipus honours thee as native to him, as his nurse, and his mother, and that thou art celebrated in our dance and song, because thou art well-pleasing to our prince. O Phoebus to whom we cry, may these things find favour in thy sight!

Who was it, my son, who of the race whose years are many that bore thee in wedlock with Pan, the mountain-roaming

Blaydes conject. κοράν. 1100 πανδὸς ὀρεσσιβάτα προσπελασθεῖς' MSS. (L has προσπελασθεῖσα, without elision.) To supply the want of a syllable after ὀρεσσιβάτα, Hermann inserted τι, Heath πού: Wunder and others wrote ὀρεσσιβαταο; Dindorf conjectured Νύμφα ὀρεσσιβάτα πού Πανὶ πλαθεῖσα. Lachmann restored πατρός πελασθεῖς'.

it is somewhat forced; and the order of the words is against it. The addition of one letter, giving Οἰδίπουν, at once yields a clear construction and a pointed sense. 'Thou shalt not fail to know that Oedipus honours thee both as native to him, and as his nurse and mother (i.e., not merely as belonging to his Theban fatherland, but as the very spot which sheltered his infancy), and that thou art celebrated in choral song by us (πρὸς ἡμῶν), seeing that thou art well-pleasing to him.' μη οὐ with αὔξων, because οὐκ ἀπέλρων ἔσει—a verb of hindrance or denial with a negative. αὔξων, not merely by praises, but by the fact of his birth in the neighbourhood: as Pindar says of a victor in the games, *Olymp.* 5. 4 τὰν σὰν πόλιν αὔξων, *Pyth.* 8. 38 αὔξων πάτραν. The acc. φέροντα, instead of φέρων, may be explained by supposing that σέ γε is carried on as subject to χορεύεσθαι: cp. *Tr.* 706 n. Another defence of the acc. would be to take καὶ χορ. πρὸς ἡμῶν as a parenthesis (cp. *Ani.* 1279 n.): so Tyrrell in *Class. Rev.* 11. 141.

1092 τροφόν, as having sheltered him when exposed. τί μ' ἔδεχον; 1391. ματέρ', as the place from which his life rose anew, though it had been destined to be his τόπος, 1452.

1094 χορεύεσθαι, to be celebrated with choral song: *Ani.* 1153 πάννυχον | χορεύουσι τὸν ταμίαν Ἰακχόν. (Not 'danced over,' like ἀειδετο τέμενος, *Pind.* *Ol.* 11. 76.)

1095 ἐπὶ ἡρα φέροντα: see Merry's note on *Od.* 3. 164 αἴτις ἐπ' Ἀτρεΐδῃ Ἀγαμέμνονι ἡρα φέροντες. ἡρα was probably acc. sing. from a nom. ἡρ, from

root ἄρ (to fit), as= 'pleasant service.' After the phrase ἡρα φέρειν had arisen, ἐπὶ was joined adverbially with φέρειν, ἐπὶ ἡρα φέρειν being equivalent to ἡρα ἐπιφέρειν. Aristarchus, who according to Herodian first wrote ἐπὶ ἡρα, must have supposed an impossible tmesis of a compound adj. in the passage of the *Od.* just quoted, also in 16. 375, 18. 56. τοῖς ἑμοῖς τυρ., i.e. to Oedipus: for the plur., see on *θανάτων*, 497.

1096 ἱήϊα, esp. as the Healer: see on 154.

1097 σοὶ δὲ: *El.* 150 Νιόβα, σὲ δ' ἔγωγε νέμω θεόν.—ἀρίστ': i.e. consistent with those oracles which still await a λύσις εὐαγγέλι (921).

1098 ἔτικτε: see on 870.

1099 τὰν μακραιώνων: here not goddesses (*Aesch. Th.* 524 δαοβλοισι θεῶσιν), but the Nymphs, who, though not immortal, live beyond the human span; *Horn. Hymn.* 4. 260 αἶ ῥ' οὔτε θνητοῖς οὐτ' ἀθανάτοισιν ἔπονται | δῆρ' ὃν μὲν ζῶνσι καὶ ἀμβροτον εἶδαρ' ἔδουσιν. They consort with Pan, ὃς τ' ἀνά π.σ.η δένδρηντ' ἀμυδὶς φοιτᾷ χοροῖσιν Νυμφαῖς, *Hymn.* 19. 2.

1100 In Πανὸς ὀρεσσιβάτα προσπελασθεῖς', the reading of the MSS., we note (1) the loss after ὀρεσσιβάτα of one syllable, answering to the last of ἀπέλρων in 1087: (2) the somewhat weak compound προσπελασθεῖς': (3) the gen., where, for this sense, the dat. is more usual, as *Aesch. P. V.* 896 μηδὲ πλαθειῆν γαμετῇ. L has καίτη written over ὀρεσσιβάτα. I had thought of λέκτροις πελασθεῖς'. But the gen. is quite admissible, and on other grounds Lachmann's πατρός πελασθεῖς' is far better,

- 3 τρὸς πελασθεῖς; ἢ σέ γ' \*εὐνάτειρά τις  
 4 Λοξίου; τῷ γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι.  
 5 εἴθ' ὁ Κυλλάνας ἀνάσσω, 1104  
 6 εἴθ' ὁ Βακχεῖος θεὸς ναίων ἐπ' ἄκρων ὀρέων εὐρημα  
 7 δέξαι' ἐκ του  
 8 Νυμφᾶν Ἑλικωνίδων, αἷς πλεῖστα συμπαίξει.

ΟΙ. εἰ χρή τι καμὲ μὴ συναλλάξαντά πω, 1110  
 πρέσβεις, σταθμαῖσθαι, τὸν βοτῆρ' ὁρᾶν δοκῶ,  
 ὄνπερ πάλαι ζητοῦμεν. ἐν τε γὰρ μακρῷ  
 γήρᾳ ξυνάδει τῷδε τάνδρ' οὐ σύμμετρος,  
 ἄλλως τε τοὺς ἀγοντας ὥσπερ οἰκέτας

1101 ἢ σέ γε θυγάτηρ Λοξίου L. Most of the later MSS insert τις before θυγάτηρ, while a few agree with L. Arndt conjectures ἢ σέ γ' εὐνάτειρά τις. Hartung, ἢ σέ γ' οὐρεῖος κόρα. 1107 εὐρημα] σ' εὐρημα Dindorf: ἄγρευμα M. Schmidt: γέννημα στ λόχευμα Wecklein: δώρημα Gleditsch: σε θρέμμα Wolff. 1108 Ἑλικωνιάδων L, with almost all the later MSS. (A has Ἑλικωνιάδων by correction from Ἑλικωνίδων.)—

since πατρὸς, written προῶς, would explain the whole corruption.

1101 If in 1090 we keep οὐκ ἔστι τὸν αὐρίον, it is best to read here with Arndt, ἢ σέ γ' εὐνάτειρά τις. On the view that in 1090 τὸν ἐπιόσσαν ἔσει was a probable emendation (see Appendix on that verse), I proposed to read here, ἢ σέ γ' ἔφυσε πατήρ | Λοξίας; If the σε of ἔφυσε had once been lost (through a confusion with the preceding σέ), ΓΕΦΥΠΑΤΗΡ might easily have become ΓΕΘΥΠΑΤΗΡ: the τις (which is not in L) would have been inserted for metre's sake, and the change of Λοξίας to Λοξίου would have followed. (It cannot be objected that a mention of the mother is required here, since, as the context shows, the foremost thought is, 'what god was thy sire?') It would be a very forced way of taking ἢ σέ γε τις θυγάτηρ to make θυγάτηρ depend on μακραιώνων, and Λοξίου on πελασθεῖς (i.e., 'some daughter of the Nymphs wedded to Pan, or haply to Loxias'). Nor does it seem easy to take θυγάτηρ with τῶν μακραιώνων in both clauses ('some daughter of the Nymphs, wedded to Pan, or perhaps to Loxias'). On the whole, I now prefer Arndt's correction.—For σέ γε in the second alternative, cp. Ph. 1116 πότμος σε δαιμόνων τὰδ', | αὐδὲ σέ γε δόλος ἔσχευ. Her. 7. 10 (ad fin.) διαφορεύμενον ἢ κου ἐν γῇ τῇ Ἀθηναίων ἢ σέ γε ἐν τῇ Λακεδαιμονίων.

1103 πλάκες ἀγρόνομοι = πλ. ἀγροὶ νομομένου, highlands affording open pasturage: so ἀγρον. αὐλαῖς, Ant. 785. Apollo as a pastoral god had the title of Νόμιος (Theocr. 25. 21), which was esp connected with the legend of his serving as shepherd to Laomedon on Ida (Il. 21. 448) and to Admetus in Thessaly (Il. 2. 766: Eur. Alc. 572 μηλονόμος). Macrobius 1. 17. 43 (Apollinis) aedes ut ovium pastoris sunt apud Camirenses [in Rhodes] ἐπιμηλίου, apud Naxios ποιμνίου. itemque deus ἀρνοκόμης colitur, et apud Lesbios ναπαῖος [cp. above, 1026], et multa sunt cognomina per diversas civitates ad dei pastoris officium tendentia. Callim. Hymn Apoll. 47 οὐδὲ κεν αἶγες δεινόντο βρεφῶν ἐπιμηλίδες, ἦσαν Ἀπολλων βοσκομένης ὀφθαλμὸν ἐπηγάγεν.

1104 ὁ Κυλλάνας ἀνάσσω, Hermes Hom. Hymn. 3. 1 Ἑρμῆν θμνει, Μουσα, Διὸς καὶ Μαιάδος υἱόν, | Κυλλήνης μεδόντα καὶ Ἀρκαδῆς πολυμήλου: Verg. Aen. 8. 138 quem candida Maia | Cyllene gelido conceptum vertice fudit. The peak of Cyllene (now Ziria), about 7300 ft high, in N. E. Arcadia, is visible from the Boeotian plain near Leuctra, where Cithaeron is on the south and Helicon to the west, with a glimpse of Parnassus behind it: see my *Modern Greece*, p. 77.

1105 ὁ Βακχεῖος θεός, not 'the god Βάκχος' (though in O. C. 1494 the MSS. give Ποσειδαωνίῳ θεῷ = Ποσειδῶνι), but

father? Or was it a bride of Loxias that bore thee? For dear to him are all the upland pastures Or perchance 'twas Cyllene's lord, or the Bacchants' god, dweller on the hill-tops, that received thee, a new-born joy, from one of the Nymphs of Helicon, with whom he most doth sport.

OE. Elders, if 'tis for me to guess, who have never met with him, I think I see the herdsman of whom we have long been in quest; for in his venerable age he tallies with yon stranger's years, and withal I know those who bring him, methinks, as servants

*Ἑλικωνίδων* Porson. *Ἑλικωνίδων* Wilamowitz. 1111 *πρέσβει* L. A letter (evidently σ) has been erased after ε. A very late hand has written υν over ει. The other mss. have *πρέσβει* (A), *πρέσβυ* (received by Blaydes and Campbell), or *πρέσβιν* (Elmsley and Hartang). Dindorf cp. Aesch. *Pers.* 840 (where the chorus is addressed), *ὅμεις δέ, πρέσβεις, χαίρετ'*. 1114 *ἄλλως τε*] Nauck gives *ὁμῶς τε*, and further conjec-

'the god of the *Βάκχοι*,' the god of Bacchic frenzy; *Hom. Hymn.* 19. 46 *ὁ Βάκχειος Διώνυσος*; *O. C.* 678 *ὁ Βακχιάδας Διώνυσος*. Some would always write *Βάκχειος* (like *Ὀμήρειος*, *Διάνττειος*, etc.): on the other hand, *Βακχίος* is said to have been Attic (cp. *Καδμείος*): see Chandler, *Greek Accentuation*, § 381, 2nd ed.

1107 *εὖρημα* expresses the sudden delight of the god when he receives the babe from the mother,—as Hermes receives his new-born son Pan from the *Νυμφη ἐπὶ Λοκαμῶς*, *Hom. Hymn.* 19. 40 *τὸν δ' αἶψ' Ἑρμῆϊς ἐριούνηος ἐς χεῖρα θῆκεν | δεξιόμενος· χαίρειν δὲ νόῳ περιώσια δαίμων*. The word commonly = a lucky 'find,' like *ἔρμαιον*, or a happy thought. In Eur. *Ion* 1349 it is not 'a founelling,' but the box containing *σπάργανα* found by Ion.

1108 *συμπαίξει*. Anacreon fr 2 (Bergk p. 775) to Dionysus: *ὦναξ, ᾧ δαμάλης (subduing) Ἔρωι | καὶ Νυμφαὶ κνανώπιδος | πορφυρέῃ τ' Ἀφροδίτῃ | συμπαίξουσιν· ἐπιστρέφει δ' ὕψηλῶν κορυφὰς ὄρειν*. *Ἑλικωνίδων* is Porson's correction of *Ἑλικωνιάδων* (MSS.), ad Eur. *Or.* 614. Since αἰς answers to δέ in 1097, Nauck conjectured *Ἑλικῶνος αἰσι*. But this is unnecessary, as the metrical place allows this syllable to be either short or long: so in *El.* 486 *αἰσχίσταίς* answers to *302 νικτὸς εὖ*.

1110—1115 *ἐπεισὸδιον τέταρτον*. The herdsman of Laius is confronted with the messenger from Corinth. It is discovered that Oedipus is the son of Laius.

1110—1116 The *οἰκέις*, who alone escaped from the slaughter of Laius and his following, had at his own request been

sent away from Thebes to do the work of a herdsman (761). Oedipus had summoned him in order to see whether he would speak of *λησταί*, or of one *ληστής* (842). But meanwhile a further question has arisen. Is he identical with that herdsman of Laius (1040) who had given up the infant Oedipus to the Corinthian shepherd? He is now seen approaching. With his coming, the two threads of discovery are brought together.

1110 *κάμῃ*, as well as you, who perhaps know better (1115).—*μή συναλλάξαντά πω*, though I have never come into intercourse with him, have never met him: see on 34, and cp. 1130.

1112 *ἐν γῆρᾳ*: *ἐν* describes the condition in which he is, as *Ph.* 185 *ἐν τ' ὀδύναις ὁμοῦ λιμῶ τ' οἰκτρύς*; *At.* 1017 *ἐν γῆρᾳ βαρύν*.

1113 *ξυνάδει* with *τῷδε τάνδρῃ*: *σύμμετρος* merely strengthens and defines it: he agrees with this man in the tale of his years.

1114 *ἄλλως τε*, and moreover: cp. *Her.* 8. 141 *ἄλλως τε τοῦτων ἀπάντων αἰτίους γενέσθαι δουλοσύνης τοῖσι Ἕλλησι Ἀθηναίους οὐδαμῶς ἀνασχετόν* ('and besides,' introducing an additional argument). *Soph.* has *ἄλλως τε καί* = 'especially,' *El.* 1324. 'I know them as servants' would be *ἐγνώκα δντας οἰκέτας*. The *ὥσπερ* can be explained only by an ellipse: *ὥσπερ ἂν γνώην οἰκέτας ἐμῶν* (cp. 923). Here it merely serves to mark his first impression as they come in sight: 'I know those who bring him as (methinks) servants of mine own.'



- ἔγνωκ' ἑμαυτοῦ· τῇ δ' ἐπιστήμῃ σύ μου 1115  
 · προὔχοις τάχ' ἂν που, τὸν βοτῆρ' ἰδὼν πάρος.  
 ΧΟ. ἔγνωκα γάρ, σάφ' ἴσθι· Λαῖον γὰρ ἦν  
 · εἵπερ τις ἄλλος πιστὸς ὡς νομεὺς ἀνὴρ.  
 ΟΙ. σὲ πρῶτ' ἐρωτῶ, τὸν Κορίνθιον ξένον,  
 ἦ τόνδε φράζεις; ΑΓ. τοῦτον, ὃνπερ εἰσοράς. 1120  
 ΟΙ. οὔτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων  
 · ὅσ' ἂν σ' ἐρωτῶ. Λαῖον ποτ' ἦσθα σύ;

## ΘΕΡΑΠΩΝ.

- ἦ, δοῦλος οὐκ ὠνητός, ἀλλ' οἴκοι τραφεῖς.  
 ΟΙ. ἔργον μεριμνῶν ποῖον ἦ βίον τίνα;  
 ΘΕ. ποίμναις τὰ πλεῖστα τοῦ βίου συνειπόμην. 1125  
 ΟΙ. χώροις μάλιστα πρὸς τίσι ξύναυλος ὦν;  
 ΘΕ. ἦν μὲν Κιθαιρών, ἦν δὲ πρόσχωρος τόπος.  
 ΟΙ. τὸν ἄνδρα τόνδ' οἶν οἶσθα τῇδέ που μαθών;  
 ΘΕ. τί χρῆμα δρῶντα; ποῖον ἄνδρα καὶ λέγεις;  
 ΟΙ. τόνδ' ὅς πάρεστιν· ἦ ξυναλλάξας τί πω; 1130

tures *δυνας* for *ὥσπερ*. See comment. 1130 ἦ L 1st hand, corrected to ἦ by a later hand.—*ξυναλλάξας* L, the first λ made from ν, as if the scribe had begun to write *ξυναντήσας*. The later MSS. are divided between the alternative readings, ἦ *ξυναλλάξας* (as E, Bodl. Laud. 54, Vat. 2, c), and ἦ *ξυνήλλαξας* (as A, T, V, Δ). The change of

1117 γάρ, in assent ('you are right, for,' etc.), 731: *Ph.* 756: *Ant.* 639, etc.—*Λαῖον γὰρ ἦν...νομεύς*: a comma at ἦν is admissible (cp. 1122), but would not strictly represent the construction here, in which the idea—*Λαῖον ἦν πιστὸς νομεύς, εἵπερ τις ἄλλος*—has been modified by the restrictive ὡς before *νομεύς*.—ὡς only means that the sense in which a *νομεύς* can show *πίστις* is narrowly limited by the sphere of his work. See on 763: cp. 1078.

1119 τὸν Κορίνθ. ξένον with σὲ, instead of a vocative, gives a peremptory tone: *Ant.* 441 σὲ δὲ, σὲ τὴν νεύουσάν εἰς πέδον κἄρα, | φῆς ἦ καταρρεῖ κ.τ.λ., where the equivalent of ἐρωτῶ here is understood. Cp. *At.* 71 οὗτοι, σὲ τὸν τὰς κ.τ.λ. So in the nomin. *Xen. Cyr.* 4. 5. 22 σὺ δ', ἔφη, ὁ τῶν Ἑρκανίων ἀρχων, ὑπόμειναι. Blaydes thinks that τῷ Κορινθίῳ ξένῳ in *Ar. Th.* 404 comes hence. Surely rather from the *Sikemobolia* of Eur. *ar.* *Athen.* 427 B πεσὼν δὲ νῦν λέληθεν οὐδὲν ἐκ χειρὸς, | ἀλλ' εὐθὺς αὐδᾶ, τῷ Κορινθίῳ ξένῳ.

1121 Cp. *Tr.* 401 οὗτοι, βλέφ' ὦδε.

1123 ἦ, the old Attic form of the 1st pers., from *ἐα* (*Il.* 4. 321, *Her.* 2. 191: so the best MSS. in *Plat. Phaed.* 61 B, etc. That Soph. used ἦ here and in the *Niobe* (fr. 409) ἦ γὰρ φίλη γὰρ τῶνδε τοῦ προφερέτερου, is stated by the schol. on *Il.* 5. 533 and on *Od.* 8. 186. L has ἦν here and always, except in *O. C.* 973, 1366, where it gives ἦ. In Eur. *Tr.* 474 ἦ μὲν τύραννοι κείνους τύραν' ἐγχεύμεν is Elmsley's corr. of ἦμεν τύραννοι κ.τ.λ. On the other hand Eur., at least, has ἦν in several places where ἦ is impossible: *Hēr.* 1012 μάταιοι ἄρ' ἦν, οὐδαμοῦ μὲν οὐν φρενῶν: *H. F.* 1416 ὡς εἰ τὸ λῆμα παντὸς ἦν ἡσίων ἀνὴρ: *Alc.* 655 παῖς δ' ἦν ἐγὼ σοι τῶνδε διάδοχοι δόμων: *Ion* 280 βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις.—οἴκοι τραφεῖς, and so more in the confidence of the master: cp. schol. *Ar. Eq.* 2 (on *Παφλάγορα τὸν νεώνητον*), πεφύκαμεν γὰρ καὶ τῶν οἰκετῶν μᾶλλον πιστεύειν τοῖς οἴκοι γεννηθεῖσι καὶ τραφεῖσιν ἢ οἱς ἂν κτησώμεθα τριαμενοί. Such *vernae*



of mine own. But perchance thou mayest have the advantage of me in knowledge, if thou hast seen the herdsman before.

CH. Aye, I know him, be sure; he was in the service of Laïus—trusty as any man, in his shepherd's place.

[*The herdsman is brought in.*]

OE. I ask thee first, Corinthian stranger, is this he whom thou meanest? ME. This man whom thou beholdest.

OE. Ho thou, old man—I would have thee look this way, and answer all that I ask thee.—Thou wast once in the service of Laïus?

#### HERDSMAN.

I was—a slave not bought, but reared in his house.

OE. Employed in what labour, or what way of life?

HE. For the best part of my life I tended flocks.

OE. And what the regions that thou didst chiefly haunt?

HE. Sometimes it was Cithaeron, sometimes the neighbouring ground.

OE. Then wottest thou of having noted yon man in these parts—

HE. Doing what?...What man dost thou mean?...

OE. This man here—or of having ever met him before?

η into η probably induced the change of the aor. participle into the aor. indic.—πω] In L the ω has been made from ο or α after erasure of at least two other letters. The word was never πωσ or πωυ; Dubner suggests πούσ, Campbell ποτέ. The last letter seems to have been σ, and the word may perhaps have been πάρος.—πωσ γ: πωυ

were called οἰκογενεῖς (Plat. *Men.* 82 n: Dio Chrys. 15. 15 τοὺς παρὰ σφίσι γεννηθέντας οὗς οἰκογενεῖς καλοῦσι), οἰκοτραφεῖς (Pollux 3. 78), ἐνδογενεῖς (oft. in inscriptions, as *C. I. G.* 1. 828), or οἰκότριβες [Dem.] or. 13 § 24, Hesych. 2. 766.

1124 μεριμνῶν. In classical Greek μεριμνῶν is usu. 'to give one's thought to a question' (as of philosophy, Xen. *Mem.* 4. 7. 6 τὸν ταῦτα μεριμνῶντα); here merely—'to be occupied with': cp. *Cyr.* 8. 7. 12 τὸ πολλὰ μεριμνῶν; and so in the *N. T.*, 1 Cor. 7. 33 μεριμνῶ τὰ τοῦ κόσμου.

1126 ξύναυλος, prop. 'dwelling with' (μανία ξύναυλος *Αἰ.* 611): here, after πρὸς, merely: 'having thy haunts': an instance of that redundant government which Soph. often admits: below 1203 ἐν πόλοισι | ξύνοικος: *Αἰ.* 464 γυμνὸν...τῶν ἀριστέων ἀνερ: *Ph.* 31 κενὴν οἰκῶν ἀνθρώπων δίχα: *Αἰ.* 919 ἔρημος πρὸς φίλων: 445 ἔξω βαρείας αἰτίας ἐλευθέρον.

1127 ἦν μὲν, as if replying to χῶροι τίνας ἦσαν πρὸς οἱ ξυν. ἦσθα;

1128 οἶσθα with μαθῶν, are you aware of having observed this man here? Cp. 1143 οἶσθα...δοῦν; We could not render, 'do you know this man, through having observed him?' εἰδέναι, implying intuitive apprehension, is said of knowing facts and propositions: in regard to persons, it is not used in the mere sense of 'being acquainted with one' (γνωρίζω), but only in that of 'knowing one's character,' as Eur. *Med.* 39 ἐγώδῃ τήνδε. So scire, wissen, savoir, Ital. sapere. On the other hand, γινώσκω, implying a process of examination, applies to all mediate knowledge, through the senses, of external objects: so noscere, kennen, connaître, Ital. conoscere. Cp. Cope in *Journ. of Philology* 1. 79.

1129 καὶ λέγας: see on 772.

1130 The constr. is οἶσθα μαθῶν...ἢ ξυναλλάξας; Oed. takes no more notice of the herdsman's nervous interruption

ΘΕ. οὐχ ὥστε γ' εἰπεῖν ἐν τάχει μνήμης ὑπο.

ΑΓ. κούδέν γε θαῦμα, δέσποτ'. ἀλλ' ἐγὼ σαφῶς

ἀγνώτ' ἀναμνήσω νιν. εὐ γὰρ οἶδ' ὅτι

κάτοιδεν ἡμος τὸν Κιθαιρῶνος τόπον

ὁ μὲν διπλοῖσι ποιμνίοις, ἐγὼ δ' ἐνὶ

1135

ἐπλησίαζον τῷδε τάνδρῳ τρεῖς ὄλους

ἐξ ἡρος εἰς ἀρκτοῦρον ἐκμήνους χρόνους·

χειμῶνα δ' ἤδη τὰμά τ' εἰς ἔπαυλ' ἐγὼ

ἤλαυνον οὗτός τ' εἰς τὰ Λαΐου σταθμά.

λέγω τι τούτων, ἢ οὐ λέγω πεπραγμένον;

1140

ΘΕ. λέγεις ἀληθῆ, καίπερ ἐκ μακροῦ χρόνου.

Blaydes. 1131 ὑπο] ἀπο Reiske.

1135 ε. Heimsoeth conject. νέμων διπλοῖσι

ποιμνίοις, ἐγὼ δ' ἐνὶ, | ἐπλησίαζε

1137 ἐμμήνους L, with almost all the later

mss.; but the Trin. ms. has ἐκμήνους, whence Porson restored ἐκμήνους.

1138 χα-

than is necessary for the purpose of sternly keeping him to the point. ἢ συνηλάξας ..; 'have you ever met him?' mars the force of the passage. The testimony of L to συναλλάξας has the more weight since this is the less obvious reading. Cp. verse 1037, which continues after an interruption the construction of verse 1035.

1131 οὐχ ὥστε γ' εἰπεῖν: cp. 361.—μνήμης ὑπο, at the prompting of memory, —ὑπό having a like force as in compound verbs meaning to 'suggest,' etc.: Plut. Mor. 813 E λογισμούς οὗς ὁ Περικλῆς αὐτὸν ὑπεμύνησκειν, recalled to his mind: so ὑποβαλεῖς (ib.), 'a prompter.' The phrase is more poetical and elegant than μνήμης ἀπο, the conjecture of Reiske. Blaydes, reading ἀπο, compares ἀπὸ τῆς γλώσσης (O. C. 936).

1132 ε. κούδέν γε: cp. Ph. 38 n. ἀγνώτ' = οὐ γινώσκοντα, not recognising me: 677 n.

1134 Soph. has the epic ἡμος in two other places of dialogue, Tr. 531 (answered by τῆμος) and 155; also once in lyrics Ai. 935; Eur. once in lyrics (Hec. 915); Aesch. and Comedy, never.—τὸν Κιθαιρῶνος τόπον. The sentence begins as if it were meant to proceed thus: τὸν Κ. τόπον ὁ μὲν διπλοῖσι ποιμνίοις ἐνεμεν, ἐγὼ δ' ἐνὶ (ἐνεμον), πλησίαζων αὐτῷ: but, the verb ἐνεμε having been postponed, the participle πλησίαζων is irregularly combined with the notion of ἐνεμον and turned into a finite verb, ἐπλησίαζον: thus leaving τὸν Κ. τόπον without any

proper government. (In the above explanation, the act. voice of νέμω has been used, since this was specially said of shepherds: cp. Xen. Cyr. 3. 2. 20 ἐπεὶ ὁρῇ ἀγαθὰ ἔχετε, ἐθέλουτ' ἂν εἶναι κενὸν ταῦτα τοὺς Ἀρμενίους; The midd. would also be correct, as = 'to range over.') For the irregular but very common change of participle into finite verb cp. El. 190 οἰκονομῶ.. ὥδε μὲν ἀεικεῖ σὺν στολῇ; κε καὶ δ' ἀμφίσταμαι τραπέζαις (instead of ἀμφισταμένη): so Anl. 810 (ὅμνος ὁμνησεν instead of ὁμνῶ ὁμνηθείσαν): Tr. 676 ἡφάνισται, διάβορον πρὸς οὐδενός τῶν ἐνδον, ἀλλ' ἐδεστὸν ἐξ αὐτοῦ φθίνει. Thuc. 4. 100 προσέβαλον τῷ τειχίσματι, ἀλλῃ τε τρόπῳ πειράσαντες καὶ μηχανὴν προσήγαγον. Though we can have δῶμα πελάζει (Eur. Andr. 1167), 'is carried towards the house,' the dat. τῷδε τάνδρῳ after ἐπλησίαζον here is proof in itself that the verb does not govern τόπον: further the sense required is not 'approached,' but 'occupied.' Brunck, taking τῷδε τάνδρῳ as = ἐμοί, was for changing ἐπλησίαζον to ἐπλησίαζε: which only adds the new complication of an irregular μέν and δέ. The text is probably sound. Heimsoeth's conjecture, νέμων for ὁ μὲν, with ἐπλησίαζε, is attractive, but the parenthetic ἐγὼ δ' ἐνὶ is then very awkward. Nauck proposes ἐν Κιθαιρῶνι νάπαι | (this with Blaydes) νομεὺς διπλοῖσι ποιμνίοις ἐπιστάτων | ἐπλησίαζε: but this is to re-write, not to correct.

1137 ἐξ ἡρος εἰς ἀρκτοῦρον: from

HE. Not so that I could speak at once from memory.

ME. And no wonder, master. But I will bring clear recollection to his ignorance. I am sure that he well wots of the time when we abode in the region of Cithaeron,—he with two flocks, I, his comrade, with one,—three full half-years, from spring to Arcturus; and then for the winter I used to drive my flock to mine own fold, and he took his to the fold of Laïus. Did aught of this happen as I tell, or did it not?

HE. Thou speakest the truth—though 'tis long ago.

**αιῶνα L:** χειμῶνι γ. As the accus. was changed into the easier dat., so the dat. in turn became the gen. in some copies (Γ has χειμῶνος, with γρ. χειμῶνι). In A there is an erasure over the *σι* of χειμῶνι, but no trace (I think) of α.

March to September. In March the herd of Polybus drove his flock up to Cithaeron from Corinth, and met the herd of Laïus, who had brought up his flock from the plain of Thebes. For six months they used to consort in the upland glens of Cithaeron; then, in September, when Arcturus began to be visible a little before dawn, they parted, taking their flocks for the winter into home-steads near Corinth and Thebes.—**ἀρκτοῦρον**, (the star α of the constellation Boötes,) first so called in Hes. *Op.* 566 where (610) his appearance as a morning star is the signal for the vintage. Hippocrates, *Epidem.* 1. 2. 4, has *περὶ ἀρκτοῦρον* as 'a little before the autumnal equinox': and Thuc. 1. 78 uses *περὶ ἀρκτοῦρον ἐπιτολὰς* to denote the same season. See Appendix.

**ἐκμήνου.** Plato (*Legg.* 916 B) ἐν τῷ ἐκμήνῳ, *sc.* χρόνου: the statement in Lidd. and Scott's *Lexicon* (6th ed.) that it is *semitimne* was due to a misunderstanding of the words *πλὴν τῆς ἱερᾶς* (*sc.* νόσου) just afterwards. Aristotle also has this form. Cp. *ἐκπλεθρος* (Eur.), *ἐκπους*, *ἐκπλευρος*. The form *ἐκμέδιμον* in Ar. *Pax* 631 is an Atticism: cp. *ἐπουν* Plat. *Comicus* fr. 36, where Meineke quotes Philemon (a grammarian who wrote on the Attic dialect): 'Ἀττικῶς μὲν ἐξπουν καὶ ἐκκλινον λέγεται, ὡς περ καὶ παρὰ Σοφοκλέϊ ἐξηγηχυσί: adding Steph. Byz. 345 'Ἐξγμοι, πόλις Σικελίας, γραφὴν Ἀττικὴν ἔχουσα. Besides *ἐκμήνος*, Aristotle uses the form *ἐξάμηνος* (which occurs in a perhaps interpolated place of Xen., *Hellen.* 2. 3. 9); as he has also *ἐξάπους*. The Attic dialect similarly preferred *πεντέπους* to *πεντάπους*, *ὀκτώπους* to *ὀκτάπους*, but always

said *πενταπλοῦς*, *ἑξαπλοῦς*, *ὀκταπλοῦς*.

**1138** The fact that L has *χειμῶνα* without notice of a variant, while some other mss. notice it as a variant on their *χειμῶνι*, is in favour of the accus., the harder reading. It may be rendered 'for the winter,' since it involves the notion of the time *during* which the flock was to remain in the *ἐπαυλα*. It is, however, one of those temporal accusatives which are almost adverbial, the idea of duration being merged in that of season, so that they can even be used concurrently with a temporal genitive: Her. 3. 117 τὸν μὲν γὰρ χειμῶνα θεῖ σφι ὁ θεός... τοῦ δὲ θέρεος σπείροντες... χρητίζοντο τῷ ὕδατι. 2. 95 τῆς μὲν ἡμέρης ἰχθὺς ἀγρεύει, τὴν δὲ νύκτα τάδε αὐτῷ χρᾶται. 2. 2 τὴν ἔρην ἐπαγυμένῃ σφι αἶγας, 'at the due season.' 7. 151 τὸν αὐτὸν ταύτων χρόνον πέμψανται... ἀγγέλους. Cp. above, 1090 τὰν ἀθρῶν πανσέληνον. The tendency to such a use of the accus. may have been an old trait of the popular language (cp. *ἀωρίαν ἤκοντες* Ar. *Ach.* 23, *καιρὸν ἐφήκει* Soph. *Ai.* 34). Modern Greek regularly uses the accus. for the old temporal dat.: e.g. *τὴν τρίτην ἡμέραν* for *τῇ τρίτῃ ἡμέρᾳ*. Classical prose would here use the genit.: Thuc. 1. 30 *χειμῶνος ἤδη ἀνεχώρησαν*. The division of the year implied is into *καρ*, *θέρος* (including *ἀπώρα*), and *χειμῶν* (including *φθινόπωρον*).

**1140** *πεπραγμένον*, pred.cate:—*πέπρακται* τι τούτων ἃ λέγω;

**1141** *ἐκ*, properly 'at the interval of'; cp. Xen. *An.* 1. 10. 11 *ἐκ πλείονος ἢ τὸ πρόσθεν ἐφειγον*, at a greater distance: so *ἐκ τόξου ρύματος*, at the interval of a bow-shot, *ib.* 3. 3. 15.



- ΑΓ. φέρ' εἰπὲ νῦν, τότ' οἶσθα παῖδά μοί τινα  
 δούς, ὡς ἑμαυτῷ θρέμμα θρεψαίμην ἐγώ;  
 ΘΕ. τί δ' ἔστι; πρὸς τί τοῦτο τοῦπος ἱστορεῖς;  
 ΑΓ. ὅδ' ἐστίν, ὦ τᾶν, κείνος ὃς τότ' ἦν νέος. 1145  
 ΘΕ. οὐκ εἰς ὄλεθρον; οὐ σιωπήσας ἔσει;  
 ΟΙ. ᾶ, μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ  
 δεῖται κολαστοῦ μάλλον ἢ τὰ τοῦδ' ἔπη.  
 ΘΕ. τί δ', ὦ φέριστε δεσποτῶν, ἀμαρτάνω;  
 ΟΙ. οὐκ ἐννέπων τὸν παῖδ' ὃν οὗτος ἱστορεῖ. 1150  
 ΘΕ. λέγει γὰρ εἰδὼς οὐδέν, ἀλλ' ἄλλως πονεῖ.  
 ΟΙ. σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς, κλαίων δ' ἐρεῖς.  
 ΘΕ. μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.  
 ΟΙ. οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας;  
 ΘΕ. δύστηνος, ἀντὶ τοῦ; τί προσχρῆζων μαθεῖν; 1155  
 ΟΙ. τὸν παῖδ' ἔδωκας τῷδ' ὃν οὗτος ἱστορεῖ;  
 ΘΕ. ἔδωκ'. ὀλέσθαι δ' ὠφελον τῇδ' ἡμέρᾳ.  
 ΟΙ. ἀλλ' εἰς τόδ' ἥξεις μὴ λέγων γε τοῦνδικον.  
 ΘΕ. πολλῶ γε μάλλον, ἦν φράσω, διόλλυμαι.  
 ΟΙ. ἀνὴρ ὅδ', ὡς ἔοικεν, ἐς τριβὰς ἐλᾷ. 1160  
 ΘΕ. οὐ δῆτ' ἔγωγ', ἀλλ' εἶπον ὡς δοίην πάλαι.  
 ΟΙ. πόθεν λαβών; οἰκεῖον, ἢ ἕξ ἄλλου τινός;  
 ΘΕ. ἐμὸν μὲν οὐκ ἔγωγ', ἐδεξάμην δέ του.  
 ΟΙ. τίνος πολιτῶν τῶνδε κακ ποίας στέγης;  
 ΘΕ. μὴ πρὸς θεῶν, μή, δέσποθ', ἱστόρει πλέον. 1165  
 ΟΙ. ὀλωλας, εἴ σε ταῦτ' ἐρήσομαι πάλιν.  
 ΘΕ. τῶν Λαΐου τοίνυν τις ἦν γεννημάτων.

1146 νέος] βρέφος Wecklein.

1144 τί δ' ἔστι; = 'what is the matter?' 'what do you mean?' Cp. 319 (n.).—πρὸς τί cannot be connected as a relative clause with τί δ' ἔστι, since τίς in classical Greek can replace ὅστις only where there is an indirect question; e.g. εἰπὲ τί σοι φίλον. Cp. *El.* 316: *Tr.* 339. Hellenistic Greek did not always observe this rule: Mark xiv. 36 οὐ τί ἐγὼ θέλω, ἀλλὰ τί σὺ.

1146 ὦ τᾶν, triumphantly, 'my good friend.' It is not meant to be a trait of rustic speech; in *Ph.* 1387 Neoptolemus uses it to Philoctetes; in *Eur. Her.* 321 Iolaus to Demophon, and *ib.* 688 the θεράπων to Iolaus; in *Bacch.* 802 Dionysus to Pentheus.

1146 οὐκ εἰς ὄλεθρον; see on 430.—οὐ σιωπήσας ἔσει; = 2 fut. perfect,—*ai once*, or *once for all*; *Dem. or.* 4 § 50 τὰ δέοντα ἐσόμεθα ἐγνωκότες καὶ λόγων ματαίων ἀπηλλαγμένοι. So *Ant.* 1067 ἀντιδοῦν ἔσει, *O. C.* 816 λυπηθεῖν ἔσει. The situation shows that this is not an 'aside.' The θεράπων, while really terrified, could affect to resent the assertion that his master had been a foundling.

1147 κόλαζε: of words, *Al.* 1107 τὰ σέμ' ἐπη | κόλαζ' ἐκείνου. On the Harvard stage, the Theban at 1146 was about to *strike* the Corinthian (see § 9 of the first note in the Appendix).

1149 ὦ φέριστε: in tragedy only here and *Aesch. Th.* 39 (Ἐπεόκλεες, φέριστε



ME. Come, tell me now—wottest thou of having given me a boy in those days, to be reared as mine own foster-son?

HE. What now? Why dost thou ask the question?

ME. Yonder man, my friend, is he who then was young.

HE. Plague seize thee—be silent once for all!

OE. Ha! chide him not, old man—thy words need chiding more than his.

HE. And wherein, most noble master, do I offend?

OE. In not telling of the boy concerning whom he asks.

HE. He speaks without knowledge—he is busy to no purpose.

OE. Thou wilt not speak with a good grace, but thou shalt on pain.

HE. Nay, for the gods' love, misuse not an old man!

OE. Ho, some one—pinion him this instant!

HE. Alas, wherefore? what more wouldst thou learn?

OE. Didst thou give this man the child of whom he asks?

HE. I did,—and would I had perished that day!

OE. Well, thou wilt come to that, unless thou tell the honest truth

HE. Nay, much more am I lost, if I speak.

OE. The fellow is bent, methinks, on more delays...

HE. No, no!—I said before that I gave it to him.

OE. Whence hadst thou got it? In thine own house, or from another?

HE. Mine own it was not—I had received it from a man.

OE. From whom of the citizens here? from what home?

HE. Forbear, for the gods' love, master, forbear to ask more!

OE. Thou art lost if I have to question thee again.

HE. It was a child, then, of the house of Laius.

Καθμείων ἀναξ); ironical in Plat. *Phaedr.* 238 D.

1162 πρὸς χάριν, so as to oblige: Dem. or. 8 § 1 μήτε πρὸς ἐχθραν ποιείσθαι λόγον μηδένα μήτε πρὸς χάριν: *Ph.* 594 πρὸς ἰσχύος κράτος, by main force.—κλαίειν: see on 401.

1164 Cp. *Al.* 72 τὸν τὰς αἰχμαλωτίδας χεῖρας | δεσμοῖς ἀπενθύνοντα (preparatory to hanging): *Od.* 22. 189 σὺν δὲ πόδας χεῖρας τε δεῖον θυμαλγείδεσμι | εἰ μάλ' ἀποστρέψαντε (of Melanthius the goat-herd); then κλονεῖν ἀν' ὑψηλὴν ἔρυσαν πέλασάν τε δοκοῖσι: and so left him hanging.

1166 δύστηνος sc. ἐγώ. This agrees best with Soph.'s usage: see *Tr.* 377 ὁ δύστηνος (n.): though the adj. could also refer to Oed. (cp. 1071).

1168 εἰς τόδ' = εἰς τὸ ὀλέσθαι: *Al.* 1365 αὐτὸς ἐνθάδ' ἔχομαι, i.e. εἰς τὸ θάπτεσθαι.

1160 ἐς τριβὰς ἐλθῆ, will push (the matter) to delays (*Ant.* 577 μὴ τριβὰς ἔτι),—is bent on protracting his delay: ἐλαύνειν as in *Her.* 2. 124 ἐς πάσαν κακότητα ἐλάσαι, they said that he went *on* lengths in wickedness. Tyrtaeus 11. 10 ἀμφοτέρων δ' εἰς κόρον ἤλάσατε, ye had taken your fill of both. For the fut., expressing resolve, cp. *Ar.* *Av.* 759 αἶρε πληκτρον, εἰ μαχεῖ.

1161 οὐ δῆτ' ἔγωγε, as *Ph.* 735. *Tr.* 1208. Remark πάλαι referring to 1157: so *audum* can refer to a recent moment.

1167 The words could mean either

- ΟΙ. ἢ δούλος, ἢ κείνου τις ἐγγενὴς γεγώς;  
 ΘΕ. οἶμοι, πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν.  
 ΟΙ. κάγωγ' ἀκούειν· ἀλλ' ὅμως ἀκουστέον. 1170  
 ΘΕ. κείνου γέ τοι δὴ παῖς ἐκλήζεθ'. ἢ δ' ἔσω  
 · κάλλιστ' ἂν εἴποι σὴ γυνὴ τὰδ' ὡς ἔχει.  
 ΟΙ. ἢ γὰρ δίδωσιν ἥδε σοι; ΘΕ. μάλιστ', ἄναξ.  
 ΟΙ. ὥς πρὸς τί χρείας; ΘΕ. ὥς ἀναλώσασθαι νιν.  
 ΟΙ. τεκοῦσα τλήμων; ΘΕ. θεσφάτων γ' ὅκνω κακῶν. 1175  
 ΟΙ. ποίων; ΘΕ. κτενεῖν νιν τοὺς τεκόντας ἦν λόγος.  
 ΟΙ. πῶς δὴτ' ἀφήκας τῷ γέροντι τῷδε σύ;  
 ΘΕ. κατοικτίσας, ὧ δέσποθ', ὡς ἄλλην χθόνα  
 · δοκῶν ἀποίσειν, αὐτὸς ἔνθεν ἦν· ὁ δὲ  
 · κάκ' ἐς μέγιστ' ἔσωσεν. εἰ γὰρ οὗτος εἴ 1180  
 · ὄν φησιν οὗτος, ἴσθι δύσποτμος γεγώς.  
 ΟΙ. ἰὸν ἰού· τὰ πάντ' ἂν ἐξήκοι σαφῆ.  
 · ὧ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,  
 · ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, ξὺν οἷς τ'  
 · οὐ χρῆν ὁμιλῶν, οὗς τέ μ' οὐκ ἔδει κτανῶν. 1185
- στρ. α'. ΧΟ. ἰὼ γενεαὶ βρότων,  
 · 2 ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.

1170 ἀκούων L, with most of the later MSS., including A. But in some (as V, V<sup>1</sup>, V<sup>2</sup>, V<sup>4</sup>) ἀκούων has been made from ἀκούειν. Plutarch, who twice quotes this verse, reads ἀκούειν (*Mor.* 522 C, 1093 B). The schol. in L, κάγω ὡσαύτως εἰμὶ τῷ νῦν ἀκούειν, cannot be taken, however, as proving that he read the infin., since τῷ νῦν

(1) 'he was one of the children of Laius'; or (2) 'he was one of the children of the household of Laius,' τῶν Λαίου being gen. of αἱ Λαίου. The ambiguity is brought out by 1168. See on 814.

1168 κείνου τις ἐγγενὴς γεγώς, some one belonging by birth to his race, the genit. depending on the notion of γένος in the adj., like δωμάτων ὑπότεγοι, *El.* 1386.

1169 I am close on the horror,—close on uttering it: (ὥστε) λέγειν being added to explain the particular sense in which he is πρὸς τῷ δεινῷ, as ἀκούειν defines that in which Oedipus is so. Cp. *El.* 542 τῶν ἐμῶν...ἡμερον τέκνων...ἔσχε δαίσασθαι; Plat. *Crito* 52 B οὐδ' ἐπιθυμία σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι.

1171 While γέ τοι, γε μέντοι, γε μὲν δὴ are comparatively frequent, γέ τοι δὴ

is rarer: we find it in *Ar. Nub.* 372, Plato *Phaedr.* 264 A, *Rep.* 476 E, 504 A, *Crito* 44 C.

1174 ὡς='in her intention': see on 848.—πρὸς τί χρείας nearly=πρὸς ποίαν χρείαν, with a view to what kind of need or desire, i.e. with what aim: cp. 1443: *Ph.* 174 ἐπὶ παντί τῷ χρείας ἰσταμένῳ; *Ant.* 1229 ἐν τῷ (-τωι) ξυμφορᾷ, in what manner of plight.

1176 τοῖς τεκόντας, not, as usually, 'his parents' (999), but 'his father': the plur. as τυράννοις, 1095.

1178 'I gave up the child through pity,' ὡς...δοκῶν, 'as thinking' etc.: i.e., as one might fitly give it up, who so thought. This virtually elliptic use of ὡς is distinct from that at 848, which would here be represented by ὡς ἀποσποντι.—ἄλλην χθόνα ἀποίσειν (αὐτῶν): cp. *O. C.* 1769 Θήβας δ' ἡμᾶς | τὰς ὡγυ-

OE. A slave? or one born of his own race?

HE. Ah me—I am on the dreaded brink of speech.

OE. And I of hearing; yet must I hear.

HE. Thou must know, then, that 'twas said to be his own child—but thy lady within could best say how these things are.

OE. How? She gave it to thee? HE. Yea, O king.

OE. For what end? HE. That I should make away with it.

OE. Her own child, the wretch? HE. Aye, from fear of evil prophecies.

OE. What were they? HE. The tale ran that he must slay his sire.

OE. Why, then, didst thou give him up to this old man?

HE. Through pity, master, as deeming that he would bear him away to another land, whence he himself came; but he saved him for the direst woe. For if thou art what this man saith, know that thou wast born to misery.

OE. Oh, oh! All brought to pass—all true! Thou light, may I now look my last on thee—I who have been found accursed in birth, accursed in wedlock, accursed in the shedding of blood!

[*He rushes into the palace.*]

CH. Alas, ye generations of men, how mere a shadow do I<sup>1st</sup> count your life! <sup>strophe.</sup>

ἀκούειν might be an instrum. dat. paraphrasing ἀκούων.

Conject. μάλιστα.

Edd. Cp. 461.

1185 οὐ χρῆν ὁμιλῶν L: οὐ χρῆν μ' ὁμιλῶν r, and the older

1186 ὡ] The 1st hand in L wrote ὦ (found also in later

1188 ἐναριθμῶ] ἐναριθμῶι (i.e. ἐν ἀριθμῶ) L 1st hand the final ι has been almost

1172 κάλλιστ'] Nauck

γίους πέμψον.

1180 καὶ: a disyllabic subst. or adj. with short penult. is rarely elided unless, as here, it is (a) first in the verse, and also (b) emphatic; so O. C. 48, 796: see A. W. Verrall in *Journ. Phil.* XII. 140.

1182 ἂν ἐξήκοι, must have come true (cp. 1011), the opt. as Plat. *Gorg.* 501 D οὐκοῦν ἡ ῥητορικὴ δειμηγορία ἂν εἴη: Her. 1. 2 εἴησαν δ' ἂν οὔτοι Κρήτες: id. 8. 136 τάχα δ' ἂν καὶ τὰ χρηστήρια ταῦτά οἱ προλέγοι.

1184 εἰς ὃν οὐ χρῆν (φθῆναι), since he was foredoomed to the acts which the two following clauses express.

1186 - 1222 στάσιμον τέταρτον. See § 10 of the first note in the Appendix.

1st strophe (1186-1195). How vain is mortal life! 'Tis well seen in Oedipus:

1st antistrophe (1196-1203): who saved Thebes, and became its king:

2nd strophe (1204-1212): but now what misery is like to his?

2nd antistrophe (1213-1222). Time hath found thee out and hath judged. Would that I had never known thee! Thou wast our deliverer once; and now by thy ruin we are undone.

1187 ὥς with ἐναριθμῶ: τὸ μηδὲν adverbially with ζώσας: i.e. how absolutely do I count you as living a life which is no life. ζώσας should not be taken as = 'while you live,' or 'though you live.' We find οὐδὲν εἰμι, 'I am no more,' and also, with the art., τὸ μηδὲν εἰμι, 'I am as if I were not': Tr. 1107 κἄν τὸ μηδὲν ὦ: Ai. 1275 τὸ μηδὲν ὄντας. Here ζώσας is a more forcible substitute for οὖσας, bringing out the contrast between the semblance of vigour and the real feebleness.—ζῶα καὶ=ζῶα (or ζῶον) ὥσπερ, a phrase used by Thuc. 3. 14 (ζῶα καὶ κίεταί εἰσμέν), and Eur. *El.* 994 (σεβίζω σ' ζῶα καὶ μάκαρας), which reappears in late Greek, as Aristid. 1. 269 (Dind.).—ἐναριθμῶ only here, and (midd.) in Eur. *Or.*



- 3 τίς γάρ, τίς ἀνὴρ πλέον  
 4 τᾶς εὐδαιμονίας φέρει 1190  
 5 ἢ τοσοῦτον ὅσον δοκεῖν  
 6 καὶ δόξαντ' ἀποκλῖναι;  
 7 τὸν σὸν τοι παράδειγμ' ἔχων,  
 8 τὸν σὸν δαίμονα, τὸν σὸν, ὦ τλᾶμον Οἰδιπόδα,  
 9 βροτῶν 1195  
 9 οὐδὲν μακαρίζω·

- ἀντ. α'. ὅστις καθ' ὑπερβολὰν  
 2 τοξεύσας ἐκράτησε τοῦ πάντ' εὐδαίμονος ὄλβου,  
 3 ὦ Ζεῦ, κατὰ μὲν φθίσας  
 4 τὰν γαμφώνυχα παρθένον  
 5 χρησμοδόν, θανάτων δ' ἐμᾶ 1200  
 6 χώρα πύργος ἀνέστα·  
 7 ἐξ οὗ καὶ βασιλεὺς καλεῖ  
 8 ἐμὸς καὶ τὰ μέγιστ' ἐτιμάθης, ταῖς μεγάλαισιν ἐν  
 9 Θήβαισιν ἀνάσσω.

- στρ. β. 1 τανῦν δ' ἀκούειν τίς ἀθλιώτερος; 1204

erased. A gloss ἐπτάττω is written above. 1193 τὸ σὸν τοι MSS. L has a comma after τὸ (added as if to guard against the words being read τοσον), and the marg. schol., τὸν σὸν βίον παράδειγμα ἔχων οὐδένα μακαρίζω καὶ εὐδαιμονίζω. As βίον would be a natural equivalent for δαίμονα here, the Scholiast may have read τὸν σὸν τοι: though it is also possible that he took τὸ σὸν as—'thy lot.'—τὸν σὸν τοι Camerarius, and so most of the recent edd. 1196 οὐδένα MSS.: οὐδὲν Hermann. 1197 ἐκράτησε Hermann, with some later MSS. (ἐκράτησε M<sup>2</sup>, ἐκράτησεν Vat. a):

623 εἰ τοῦμιν ἔχθροι ἐναριθμεῖ κῆδος τ' ἐμὸν = ἐν ἀριθμῷ ποιεῖ, if you make of account.

1190 φέρει = φέρεται, cp. 590.

1191 δοκεῖν 'to seem,' sc. εὐδαιμονεῖν: not absol., 'to have reputation,' a sense which αἱ δοκοῦντες, τὰ δοκοῦντα can sometimes bear in *direct antithesis* to αἱ ἀδοξοῦντες or the like (Eur. *Her.* 291 etc.). Cp. Eur. *Her.* 865 τὸν εὐτυχεῖν δοκοῦντα μὴ ἡγλοῦν πρὶν ἂν ἰθανόντ' ἴδῃ τις: *Αἰ.* 125 ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν | εἰδωλ' ὅσοι περ ζῶμεν ἢ κούφην σκιάν.

1192 ἀποκλῖναι, a metaphor from the heavenly bodies; cp. ἀποκλινομένης τῆς ἡμέρης (*Her.* 3. 104): and so κλίνει ἡ ἡμέρα, ὁ ἥλιος in later Greek: *Dem. or.* 1 § 13 οὐκ ἐπὶ τὸ βαθυμεῖν ἀπέκλινεν. *Xen. Mem.* 3. 5. 13 ἡ πόλις... ἐπὶ τὸ χεῖρον

ἐκλινεν.

1193 τὸν σὸν τοι κ.τ.λ. The apparently long syllable τὸν (= ἐξ in 1202) is 'irrational,' having the time-value only of ~: see *Metrical Analysis*. The τὸ σὸν τοι of the MSS. involves a most awkward construction:—'having thy example, having thy fate, I say, (as an example)': for we could not well render 'having thy case (τὸ σὸν) as an example.' Against τὸν σὸν, which is decidedly more forcible, nothing can be objected except the three-fold repetition; but this is certainly no reason for rejecting it in a lyric utterance of passionate feeling.

1195 οὐδὲν βροτῶν, nothing (i.e. no being) among men, a stronger phrase than οὐδένα: Nauck compares fr. 652 οἱ δὲ τῇ γλώσσῃ θρασεῖς | φεῶγοντες ἄντας



re, where is the mortal who wins more of happiness than the seeming, and, after the semblance, a falling away? There is a fate that warns me,—thine, thine, unhappy Oedipus call no earthly creature blest.

or he, O Zeus, sped his shaft with peerless skill, and won prize of an all-prosperous fortune; he slew the maiden with red talons who sang darkly; he arose for our land as a against death. And from that time, Oedipus, thou hast called our king, and hast been honoured supremely, bear-away in great Thebes.

ut now whose story is more grievous in men's ears? and strophe.

1190 L. Blaydes writes ἐκράτησας ἐς (for τοῦ) πάντ', a former conject. of nn's. 1200 ἀνέστα L 1st hand: a much later hand has added σ. Most of ter MSS. have ἀνέστας, but L<sup>2</sup> has ἀνέστα. Hermann preferred ἀνέστας. 1191 καλεῖ ἐμός] To avoid the hiatus, Elmsley proposed ἐμός | καλεῖ, Blaydes ἐμός, Heimsöeth κλέει | ἐμός. But, as Wunder said, the hiatus is allowed Cp. 1190 φέρει ἤ, Ant 119 στόμα | ἔβα.—For ἐμός, Hermann and Blaydes δς, in order that this verse, like the corresponding one in the strophe (1195), g n with a long syllable; but this is unnecessary, since the anacrusis is com-

λοι τῶν κακῶν | Ἄρρη γὰρ οὐδὲν κακῶν λωτίζεται, 'no dastard life': Hymn. 4. 34 οὐπερ τι πεφυγμένον φροδίτην | οὐτε θεῶν μακάρων οὐτε ἀνθρώπων. Add Phil. 446 (with ce to Thersites being still alive) ἐπεὶ οὐδὲν πω κακόν γ' ἀπώλετο, | περιστέλλουσιν αὐτὰ δαίμονες | καὶ ἄ μὲν πανούργα καὶ παλιντριβῇ | ἀναστρέφοντες ἐξ Αἰδοῦ, τὰ δὲ | καὶ τὰ χρήστ' ἀποστέλλουσ' αἰεί. δόξα of the MSS. involves the reso- of a long syllable (the second of οὐ- which has an ictus; this is inadmis- is the ear will show any one who rs the antistrophic verse, 1203, τὴν ἀνάσσειν.

1197 καθ' ὑπερβολὴν τοξεύσας, having answer to the riddle of the Sphinx, Teiresias and all others had failed: 8: Aesch. Ag. 628 ἐκυρσας ὥστε | ἄκρος σκοποῦ.—ἐκράτησε. At he Chorus addressed Oedipus: at 1201 (ἐξ οὗ κ.τ.λ.) they resume ect address to Oedipus, which is forth maintained to the end of the To read ἐκράτησας and ἀνέστας be to efface a fine trait, marking

the passion of grief which turns from earth to heaven, and then again to earth. —τοῦ πάντ' εὐδαίμονος: for the adverbial πάντα see on 475; also 823, 1425.

1199 φθίσας, because the Sphinx, when her riddle was solved, threw herself from a rock (Apollod. 3. 5): cp. 397 ἐπανόσεν.

1199 τὴν γαμψώνυχα κ.τ.λ. The place of the second adj. may be explained by viewing παρθένον-χρησμοδόν as a composite idea: cp. Phil. 393 τὸν μέγαν Πάκτωλον-εὐχρυσον: O. C. 1234 τὸ τε κατὰμμεπτον γῆρας-ἄφελον: El. 133 τὸν ἐμόν.. πατέρ' ἄθλιον. So Pind. Pyth. 1. 95, 5. 99 etc. This is not like τὸ σὸν στόμα... ἐλείπον in 672 (n.).—παρθένον: see on κόρα, 508.

1200 θανάτων πύργος: see on 218.

1204 ἀκούαν, to hear of, defining ἀθλιώτερος: Eur. Hērē. 1202 φρικώδη κλέειν. Whose woes are more impressive to others, or more cruel for himself? Cp. O. C. 306 πολὺ.. τὸ σὸν, ὄνομα διήκει πάντας. The constr. is τίς ἀθλιώτερος ἀκούειν, τίς (ἀθλιώτερος) ξύναικος ἐν αἰαίς κ.τ.λ., who is more wretched to hear of (whose story is more tragic), who is more wretched as dwelling amid woes (whose present miseries are sharper)? It is not possible to supply μᾶλλον with ξύναικος from ἀθλιώτερος.

✓ 2 τίς ἄταις ἀγρίαις, τίς ἐν πόνοις

✓ 3 ξύνοικος ἀλλαγᾶ βίου;

✓ 4 ἰὼ κλεινὸν Οἰδίπου κᾶρα,

✓ 5 ᾧ μέγας λιμὴν

✓ 6 αὐτὸς ἤρκεσεν

7 παιδὶ καὶ πατρὶ θαλαμηπόλῳ πεσεῖν,

8 πῶς ποτε πῶς ποθ' αἰ πατρῷαί σ' ἄλοκες φέρειν, τάλας,

✓ 9 σὶγ' ἐδυνάθησαν ἐς τοσόνδε;

120

ἀντ. β. ἐφευρέ σ' ἄκονθ' ὁ πάνθ' ὁρῶν χρόνος·

1213

✓ 2 δικάζει τὸν ἄγαμον γάμον πάλαι

✓ 3 τεκνοῦντα καὶ τεκνούμενον.

1215

✓ 4 ἰὼ Λαίειον <ὦ> τέκνον,

✓ 5 εἶθε σ' εἶθε σε

✓ 6 μήποτ' εἰδόμαν.

7 δύρομαι γὰρ \*ὥσπερ ἰάλεμον χέων

mon. Cp. Metrical Analysis, p. lxxviii.

1208 τίς ἐν πόνοις, τίς ἄταις ἀγρίαις MSS. τίς ἄταις ἀγρίαις, τίς ἐν πόνοις Hermann: who, however, in his 3rd ed. (1833) preferred τίς ἔδ' ἐν ἄταις, τίς ἐν ἀγρίοις πόνοις, inserting Δίκαι before δικάζει in 1214. Hartung writes here τίς ἄταις ἀγρίαις πλέον (omitting τίς ἐν πόνοις), and in 1214 δικάζει τ' ἄγαμον γάμον: and so Heimsoeth, but with τόσαις for πλέον. 1208 ᾧ μέγας λιμὴν] Heimsoeth conject. πῶς γάμου λιμὴν, Meckler ἢ στέγας (i.e. στέγη) λιμὴν.

1209 πατρὶ] πόσει Blaydes, as Wunder suggested.—πεσεῖν] ἔμπεσεν Hartung; πέλειν Heimsoeth.

1214 δικάζει τὸν MSS: δικάζει τ' Hermann, for the sake of metrical correspondence with 1205 τίς ἄταις ἀγρίαις κ.τ.λ. Gleditsch keeping τὸν here, would insert ἐν before ἀγρίαις in 1205. But neither change is

1208 In 1214 the δικάζει τὸν of the MSS. should be kept (see Metrical Analysis): here the simple transposition of τίς ἐν πόνοις is far the most probable cure for the metre. ἐν with ἄταις as well as πόνοις: see on 734: for the redundant ἐν...ξύν-, 1126.

1208 The dat. ἀλλαγᾶ might be instrumental, but is rather circumstantial, = τοῦ βίου ἡλλαγμένου.

1208 λιμὴν: schol. ὅτι μήτηρ ἦν καὶ γυνὴ ἡ Ἰοκάστη, ἣν λέγει λιμένα. Cp. 420 ff.

1210 πεσεῖν here = ἐμπεσεῖν (which Hartung would read, but unnecessarily). Ag. Th. 1122 πεσεῖν ἐς εὐνὰς καὶ γαμήλιον λέχος. The bold use is assisted by θαλαμηπόλῳ (bridegroom) which goes closely with πεσεῖν.

1211 ἄλοκες: cp. 1256, Ag. 569, Aesch. Th. 753.

1212 σὶγ': cp. Aesch. Ag. 37 οἶκος

δ' αὐτὸς, εἰ φθογγὴν λαβοί, | σαφέστατ' ἀν' λέξειεν.

1213 ἄκονθ', not as if he had been a criminal who sought to hide conscious guilt; but because he had not foreseen the disclosure which was to result from his inquiry into the murder of Laius.—χρόνος, which φέει ἄδηλα (Ai. 647 tr. 280 πρὸς ταῦτα κρύπτει μηδὲν, ὡς ὁ πάνθ' ὁρῶν | καὶ πάντ' ἀκούων (cp. note on 690, πάντ' ἀναπτύσσει χρόνος: see on 614. Time is here invested with the attributes of the divine omniscience and justice.

1214 δικάζει (see on 1205), prop. 'tries,' as a judge tries a cause (δικὴν δικάζει): here, 'brings to justice,' punishes: a perhaps unique poetical use, for in Pind. Olymp. 2. 59, which Mitchell quotes, ἀλλὰ δικάζει τις = simply 'tries.' Aesch. has another poet. use, Ag. 1412 δικάζεις φεῖ, ἦν ἐμοὶ—καταδικάζεις φεῖ, ἦν ἐμοῦ.—γάμον πάλαι τεκνοῦντα καὶ τεκ-

Who is a more wretched captive to fierce plagues and troubles, with all his life reversed?

Alas, renowned Oedipus! The same bounteous place of rest sufficed thee, as child and as sire also, that thou shouldst make thereon thy nuptial couch. Oh, how can the soil wherein thy father sowed, unhappy one, have suffered thee in silence so long?

Time the all-seeing hath found thee out in thy despite: he judgeth the monstrous marriage wherein begetter and begotten have long been one. and anti-strophe.

Alas, thou child of Laius, would, would that I had never seen thee! I wail as one who pours a dirge

necessary, since the 1st syllable of *ἀγρίαῖς* can be long: cp. *Metrical Analysis*, p. lxxviii.

**1216** *ὡς Λαίτιον τέκνον* MSS.: Erfurdt supplied *ὦ* before *τέκνον*. See comment.

**1217** *εἶθε σ' εἶθε* MSS.: *εἶθε σ' εἶθε σε* Wunder.

**1218** *δύρομαι* MSS.: *δύρομαι* Seidler. — *ὡς περιάλλα λαχέων ἐκ στομάτων* L. The later MSS. offer no variation, except *περίαλλα* (Bodl. Barocc. 66), and *ἀχέων* (V<sup>2</sup>). For *λαχέων*, Erfurdt conjectured *λαχρίων*. Wecklein has given, *δύρομαι γὰρ ὡς περιάλλ' ἰαλέμων* | *ἐκ στομάτων*, making *ἰαλέμων* an adj., and quoting Hesych, *ἰαλέμων* δυστήνων, ἀθλίων: Eur. *H. F.* 109 *ἰηλέμων* | *γόνυ δαΐδός*. — Burges, *ὡς περιάλλ' ἰάν χέων*. Neither of the two latter emendations was known to me when I conjectured *ὡς περ ἰάλεμον χέων*, — getting *ἰάλεμον* not, as Wecklein does, from

*δούμενον*: one in which *ὁ τεκνούμενος* has long been identified with *ὁ τεκνών*: i.e. in which the son has become the husband. The expression is of the same order as *τά γ' ἔργα μου* | *πεπονθός* ἐστὶ μάλλον ἢ δεδρακότα, *Q. C.* 166.

**1216** *ὡς Λαίτιον ὦ τέκνον*. Erfurdt's is the most probable way of supplying the required syllable, and Reag's objection to its place is answered by *Al.* 395 *ἔρπος ὦ φαεινότετον*. Hermann, however, preferred *ὦ*, as a separate exclamation: 'Alas, of Laius (oh horror!) the son.' Bothe's *Λαίτιον* could be supported by Eur. *I. A.* 757 *Φοιβήιον δαπέδον*: *id.* fr. 775. 64 *ὅσιον βασιλῆιον*: but seems less likely here.

**1218** π. The MSS. give *δύρομαι γὰρ ὡς περιάλλα* [sic; in one MS. *ὡς περιάλα*] | *λαχέων ἐκ στομάτων*. I conjecture *δύρομαι γὰρ ὡς περ ἰάλεμον χέων* | *ἐκ στομάτων*: 'I lament as one who pours from his lips a dirge': i.e., Oedipus is to me as one who is dead. Cp. Pind. *Isthm.* 7. 58 *ἐπὶ θρήνον πολύφαιμον ἔχεαν*, 'over the tomb they poured forth a resounding dirge.' My emendation has been adopted by Prof. Kennedy (ed. 1885).

Every attempt to explain the vulgate is unavailing. (1) *ὡς περιάλλ'* is supposed to be like *ὡς ἐτητύμωσ*, *ὡς μάλιστα*,

'in measure most abundant.' Now *περί-αλλα* could mean only 'preeminently,' 'more than others': Soph. fr. 225 *νόμων* | *ὅτι θαμύρας περιάλλα μουσσοποιεῖ*, 'strains which Thamyras weaves with art preeminent': Ar. *Th.* 1070 *τί ποτ' Ἀνδρομέδα περιάλλα κακῶν μέρος ἐξέλαχον*, 'why have I, Andromeda, been dowered with sorrows above all women?' Pindar *Pyth.* 11. 5 *θησαυρὸν δὲν περιάλλ' ἐτίμασε Λοξίας*, honoured preeminently. Here, *περίαλλα* is utterly unsuitable; and the added *ὡς* makes the phrase stranger still.

(2) The MSS. have *λαχέων*. Both *ἰαχέων* and *ἰαχέων* occur; but the latter should, with Dindorf, be written *ἰαχέω*. Eur. *Her.* 752 *ἰαχέσσετε*: 783 *ὀλολίγματα... ἰαχέι*: Or. 826 *Τυνδαρίς ἰαχέσσε τάλαω*: 965 *ἰαχέτω δὲ γὰρ Κυκλωπία*. The participle, however, is unendurably weak after *δύρομαι*, and leaves *ἐκ στομάτων* weaker still.

(3) *ἐκ στομάτων* can mean only 'from my lips' (the plur. as *Tr.* 938 *ἀμφιπέπτων στόμασιν*, kissing her lips: Eur. *Alc.* 404 *ποτὶ σοῖσι πύκτων στόμασιν*): it could not mean 'loudly.'

(4) Elmsley, doubtless feeling this, took *λαχέων* as gen. of a supposed, but most questionable, *λαχέος*, 'loud,' formed from



8 ἐκ στομάτων. τὸ δ' ὀρθὸν εἰπεῖν, ἀνέπνευσά τ' ἐκ σέθεν  
9 καὶ κατεκοίμησα τοῦμὸν ὄμμα. 1222

## ΕΞΑΓΓΕΛΟΣ.

ὦ γῆς μέγιστα τῆσδ' αἰὲ τιμώμενοι,  
οἳ ἔργ' ἀκούσεσθ', οἷα δ' εἰσόψεσθ', ὅσον δ'  
ἀρεῖσθε πένθος, εἴπερ ἐγγενῶς ἐτι 1225  
τῶν Λαβδακείων ἐντρέπεσθε δωμάτων.  
οἶμαι γὰρ οὐτ' ἂν Ἰστρον οὔτε Φᾶσιν ἂν  
νύψαι καθαρμῶ τήνδε τὴν στέγην, ὅσα  
κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ κακὰ  
ἐκόντα κούκ ἄκοντα. τῶν δὲ πημονῶν 1230  
μάλιστα λυποῦσ' αἱ φανῶσ' αὐθαίρετοι.

λαχέω, but from ὡς περίαλλα.

1221 at L 1st hand: 'ν added by a later

λαχέ. Erfurdt conjectured λαχέων, 'from lips wild as a bacchant's.' But a Greek poet would not have brought Iacchos and Thanatos so close together; χωρὶς ἢ τιμῇ θεῶν.

(5) *λάλεμον* gives exactly the right force; for them, Oed. is as the dead. *λάλεμος* is a *wail for the dead* in the four places of Eur. where it occurs (*Or.* 1391, *Phoen.* 1033, *Trø.* 600, 1304), in [Eur.] *Rhes.* 895, and in the one place of Aesch., *Supp.* 115, which is just to our point: the Chorus of Danaïdes say, παθεα...θρεομένα... | ἡλέμοισιν ἐμπρεπῇ ζῶσα γόοις με τιμῶ, 'lamenting sorrows meet for funeral wails (i.e. the sorrows of those who are as dead), while yet living, I chant mine own dirge.' ἐκ στομάτων fits χέων, since χέων was not commonly used absolutely for 'to utter' (as by Pindar, *l. c.* above).

(6) The corruption may have thus arisen in a cursive MS.: *λάλεμον* being written *λαλεμό*, the last five letters of ὡςπερ-*λαλεμό*-*χεων* would first generate *αχεων* (as in one MS.), or, with the second stroke of the μ, *ιαχεων*: the attempt to find an intelligible word in the immediately preceding group of letters would then quickly produce the familiar *περίαλλα* (in one MS. *περ.αλα*). The non-elision of the final α in the MSS. favours this view. As to metre, with *πατρὶ* in 1209, a tribrach (-τρί θλαμ) answers to a dactyl (ὡς περι-, my ὡςπερ l-), whether we keep the traditional text, or adopt

my conjecture, or that of Wecklein or of Burges; though Wecklein, by a strange oversight, has noticed this objection as if it were peculiar to my conjecture. Wunder's πόσει for πατρὶ in 1209 would restore exact correspondence, and may be right; but I rather prefer, with Heinrich Schmidt (*Compositionslehre* lxiv), to regard the ὡς as an 'irrational syllable': see *Metrical Analysis*.

1221 τὸ δ' ὀρθὸν εἰπεῖν, like ὡς εἰπεῖν ἐποι, prefaces the bold figure of speech: I might truly say that by thy means (ἐκ σέθεν) I received a new life (when the Sphinx had brought us to the brink of ruin); and now have again closed my eyes in a sleep as of death,—since all our weal perishes with thine. The Thebans might now be indeed described as *στάντες τ' ἐς ὀρθὸν καὶ πεσόντες ὑστερον* (50).—*ἀνέπνευσα*, 'revived,' i.e. was delivered from anguish; cp. *Il.* 11. 382 *ἀνέπνευσαν κακότητος*, had a respite from distress: *Ai.* 274 *ἔληξε κἀνέπνευσε τῇ νόσου*.

1222 *κατεκοίμησα*: cp. Aesch. *Ag.* 1293 ὡς ἀσφαδαστος...ὄμμα συμβάλλω τόδε: *Ai.* 831 *καλῶ θ' ὄμμα | πομπαῖον Ἑρμῇ χθόνιον εἰ με κοιμήσαι*.

1223—1230 *ἐξοδος*. It is told how Iocasta has taken her own life. The self-blinded Oedipus comes forth. Creon brings to him the children his daughters, but will not consent to send him away from Thebes until Apollo shall have spoken.

from his lips; sooth to speak, 'twas thou that gavest me new life, and through thee darkness hath fallen upon mine eyes

SECOND MESSENGER (*from the house*).

2 ME. Ye who are ever most honoured in this land, what deeds shall ye hear, what deeds behold, what burden of sorrow shall be yours, if, true to your race, ye still care for the house of Labdacus! For I ween that not Ister nor Phasis could wash this house clean, so many are the ills that it shrouds, or will soon bring to light,—ills wrought not unwittingly, but of purpose. And those griefs smart most which are seen to be of our own choice.

hand. Most of the later mss. have αὐτῶν.

**1223** A messenger comes forth from the house. An ἐξάγγελος is one who announces τὰ ἐσω γεγρονότα τοῖς ἔξω (Hesych.), while the ἀγγελος (924) brings news from a distance. in Thuc. 8. 51 τῷ στρατεύματι ἐξάγγελος γίνεται ὡς, α.τ.λ.), one who betrays secrets.

**1224** 1. ὅσον δ': see on 29.—δρεῖσθε, take upon you, i.e. have laid upon you: κε αἰρεσθαι ἀχθος (so Ant. 907 πόνον, Tr. 491 ὄρεον): while in Il. 14. 130 μὴ ποῦ τις ἐφ' ἔλκει ἔλκος ἀρηται is more like Il. 12. 435 μισθὸν ἀρηται, 'win.'—ἐγγενῶς = ὡς ἐγγενεῖς ὄντες, like true men of the Cadmean stock to which the house of Labdacus belonged (261, 273).

**1227** Ἰστρὸν, the Thracian name for the lower course of the river which the Kelts called Danuvius (for this rather than Danubius is the correct form, Kiepert *Ant. Geo.* § 196 n., Byzantine and modern Δούναβις).—Φάσιν (*Rion*), dividing Colchis from Asia Minor and flowing into the Euxine. ('Phasis' in Xen. *An.* 4. 6. 4 must mean the Araxes, which flows into the Caspian.) Soph. names these simply as great rivers, not with conscious choice as representatives of Europe and Asia. Ovid *Met.* 2. 248 arsit Orontes, Thermodouque citus Gangesque et Phasis et Ister. Commentators compare Seneca *Hipp.* 713 Quis eluet me Tanais? aut quae barbaris Maeotis undis Pontico incumbens mari? Non ipse toto magnus Oceano pater Tanti in parit scelus, and Shaksp. *Macbeth* 2. 2. 60 Will all great Neptune's ocean wash this blood Clean from my hand?—where, however, the agony of personal remorse renders the hyperbole somewhat more natural

than it is here in the mouth of a messenger.

**1228** καθαρμῷ, modal dat., 'by way of purification,' so as to purify. νίψαι: Eur. *I. T.* 1191 ἀγνοῖτ' καθαρμοῖς πρῶτά τιν' νίψαι θέλω. The idea of washing off a defilement belongs to νίξαι (as to its cognates in Sanskrit and Old Irish, Curt. *Etym.* § 439), cp. Il. 11. 830 etc.—ὄσα, causal, = ὅτι τοσαῦτα: Her. 1. 31 ἐμακάριζον τὴν μητέρα οἶων (= ὅτι τοιούτων) τέκνων ἐκύρησε: Aesch. *P. V.* 908 ἔσται ταπεινός, οἶον ἐξαπτίεται | γάμον γαμῖν: Il. 5. 757 οὐ νεμεσίῃσ' Ἀρεῖ... | ὁσαδ' ἴδω γε καὶ οἶον ἀπώλεσε λαὸν Ἀχαιῶν: Il. 18. 262 οἶος (= ἐπεὶ τοῖος) ἐκείνου θυμὸς ὑπέρβιος, οὐκ ἐθέλησai | μῖνον ἐν πεδίῳ. Cp. *O. C.* 263 n.

**1229** The construction is ὄσα κακά (τὰ μὲν) κεύθει, τὰ δὲ αὐτίκα ἐς τὸ φῶς φανεί: cp. *El.* 1290 πατρίαν κτήσω... ἀντλεῖ, τὰ δ' ἐκχεῖ κ.τ.λ. The house conceals (κεύθει) the corpse of Iocasta; it will presently disclose (φανεί) the self-blinded Oedipus: both these horrors were due to conscious acts (ἐκόντα), as distinguished from those acts in which Oed. and Iocasta had become involved without their knowledge (ἄκοντα). ἐκόντα... ἄκοντα for ἐκούσια... ἀκούσια, the epithet of the agent being transferred to the act: see on 1215.

**1231** μάλιστα, because there is not the consolation of recognising an inevitable destiny: cp. *Al.* 260 τὸ γὰρ ἐσλεύσσειν οἰκεία πάθη | μηδενὸς ἄλλου παραπράξ-αυτος | μεγάλας ὁδὸν ὁποτελεῖ: but here λυποῦσai refers rather to the spectators than to the sufferers.—αὐτῶν for αὐτῶν, as oft. in poetry (*O. C.* 395 etc.), rarely in prose, Thuc. 4. 17 οὐ μὲν βραχεῖς ἀρκῶσι, 18 οἴτινες... νομίσωσι.

- ΧΟ. λείπει μὲν οὐδ' ἄ πρόσθεν ἤδειμεν τὸ μὴ οὐ  
βαρύστον' εἶναι· πρὸς δ' ἐκείνοισιν τί φῆς;  
ΕΞ. ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ  
μαθεῖν, τέθηκε θεῖον Ἰοκάστης κάρα. 1235  
ΧΟ. ὦ δυστάλαινα, πρὸς τίνος ποτ' αἰτίας;  
ΕΞ. αὐτὴ πρὸς αὐτῆς. τῶν δὲ πραχθέντων τὰ μὲν  
ἄλγιστ' ἄπεστιν· ἡ γὰρ ὄψις οὐ πάρα.  
ὅμως δ', ὅσον γε κὰν ἐμοὶ μνήμης ἐνι,  
πύσει τὰ κείνης ἀθλίας παθήματα. 1240  
ὅπως γὰρ ὀργῇ χρωμένη παρήλθ' ἔσω  
θυρώνας, ἵετ' εὐθύ πρὸς τὰ νυμφικὰ  
λέχη, κόμην ὅπως ἀμφιδεξίοις ἀκμαῖς·  
πύλας δ', ὅμως εἰσῆλθ', ἐπιρράξας' ἔσω  
καλεῖ τὸν ἤδη Λαῖον πάλαι νεκρόν, 1245  
μνήμην παλαιῶν σπερμάτων ἔχουσ', ὕφ' ὧν  
θάνοι μὲν αὐτός, τὴν δὲ τίκτουσαν λίποι  
τοῖς ρῖσιν αὐτοῦ δύστεκνον παιδουργῆαν.  
γοᾷτο δ' εὐνάς, ἐνθα δύστηνος διπλοῦς

1232 ἤδειμεν MSS. εἶδομεν Wecklein. 1244 ἐπιρράξας' MSS. In L, α has been written over ἡ by a later hand. ἐπιρράξας' Dobree. 1245 κάλει MSS.; καλεῖ

1232 λείπει, fail: Polyb. 2. 14 ἡ τῶν Ἀλπεων παράρεια... προκαταλήγουσα λείπει τοῦ μὴ συνάπτειν αὐτῷ, the chain of the Alps, stopping short, fails of touching (the inmost recess of the Adriatic).—μὴ οὐ, because of οὐδέ with λείπει: the added τὸ makes the idea of the infin. stand out more independently of λείπει: cp. 283.—ἤδαμεν, which the MSS. give, should be kept. It was altered to ἤδειμεν by Elms. on Eur. *Bacch.* 1345 ὅψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρῆν, οὐκ ἤδετε: where the εἶδετε of the MSS. is possible, but less probable. Aeschin. or. 3 § 82 has ἤδειμεν: Dem. or. 35 § 9 ἤδετε. See Curtius, *Verb* II. 239. Eng. tr. 432, who points out that the case of the 3rd pers. plur. is different: for this, the forms in εσαν (as ἤδεσαν) alone have good authority.

1235 θεῖον, epic epithet of kings and chiefs, as in *Il.* of Achilles, Odysseus, Oileus, Thoas, etc., also of heralds, and in *Od.* of minstrels, as δῖος ἰδ. 16. 1 of Eumaeus: Plat. *Phaedr.* 234 D συνεβάκχευσα μετὰ σοῦ τῆς θεῆας κεφαλῆς ('your worship').

1236 For πρὸς here see note on 493

ad fin.

1238 οὐ πάρα = οὐ παρέστιν ὑμῖν: ye have not been eye-witnesses, as I have been.

1239 κὰν ἐμοί, 'e'en in me,'—though your own memory, had you been present, would have preserved a more vivid impression than I can give: cp. [Plat.] *Alcib.* 1. 127 Εἰ ἂν θεοὶ ἐθέλῃ εἰ τι δεῖ καὶ τῇ ἐμῇ μαντείᾳ πιστεύειν, σὺ τε κἀγὼ βελτίον σχήσομεν. ἐν—ἐνι (= ἐνεστι), as ἐνεῖναι ἐν Αἴ. *Eq.* 1132 etc.

1241 We are to suppose that, when she rushed from the scene in her passionate despair (1072), Iocasta passed through the central door of the palace (βασιλικοῦ θύρα) into the θυρών, a short passage or hall, opening on the court (αὐλή) surrounded by a colonnade (περίστυλον). Across this court she hurried to the θάλαμος or bedroom of the master and mistress of the house, and shut herself into it. Presently Oedipus burst into the court with that cry of which we heard the first accents (1182) as he fled from the scene (βοῶν ἀσέπαιστον, 1252). The messenger and others who were in the



CH. Indeed those which we knew before fall not short of claiming sore lamentation: besides them, what dost thou announce?

2 ME. This is the shortest tale to tell and to hear: our royal lady Iocasta is dead.

CH. Alas, hapless one! From what cause?

2 ME. By her own hand. The worst pain in what hath chanced is not for you, for yours it is not to behold. Nevertheless, so far as mine own memory serves, ye shall learn that unhappy woman's fate.

When, frantic, she had passed within the vestibule, she rushed straight towards her nuptial couch, clutching her hair with the fingers of both hands; once within the chamber, she dashed the doors together at her back; then called on the name of Laus, long since a corpse, mindful of that son, begotten long ago, by whom the sire was slain, leaving the mother to breed accursed offspring with his own.

And she bewailed the wedlock wherein, wretched, she had borne a twofold brood,

Erfardt. (Brunck 'κάλει, Blaydes ἐκάλει) So in Eur. *Alc.* 183, *Med.* 1141 the MSS.

court watch him in terror as he raves for a sword and asks for Iocasta. Then the thought strikes him that she is in the *θάλαμος*. He bursts into it (*ἐνέλατο* 1261). They follow. There they find Iocasta dead, and see Oedipus blind himself.

1242 εὐθύ, 'straight,' is obviously more forcible here than εὐθύς, 'without delay'; a distinction to which Eur. *Hipp.* 1197 τὴν εὐθύς Ἀργεὺς καὶ Πύρρος οὐδὲν is an exception rare in classical Attic. Nauck, with tasteless caprice, writes εὐθύς ἐς.

1248 ἀμφιδέξιος here not simply 'both,' but 'belonging to both hands' (for ἀκμαῖς alone would scarcely have been used for 'hands'): so in *O. C.* 1112 ἐπελάσσετε πλευρὸν ἀμφιδέξιον can mean, 'press your sides to mine on either hand.' ἀμφιδέξιος usu. means 'equally deft with either hand' (*ambidexter*), opp. to ἀμφοτερος, 'utterly gauche' (*Ar. fr.* 432): hence 'ambiguous' (of an oracle, *Her.* 5. 91). The Sophoclean use has at least so much warrant from etymology that δεξιά, from δεκ with added σ, prop. meant merely 'the catcher' or 'receiver': see Curt. *Etyim.* §§ 11, 266.

1244 ἐπιπράξας from ἐπιπράσσω, *Plut. Mor.* 356 C τοὺς δὲ συνόντας ἐπιπράμοντας ἐπιπράξαι τὸ πῶμα, hastily put the lid on the chest. *Il.* 24. 452 θύρῃ δ'

ἔχε μόνος ἐπίβλησ | ἐλάττωσι, τὸν τρεῖς μὲν ἐπιπρήσσεσκον Ἀχαιοί, | τρεῖς δ' ἀναείγεσκον κ.τ.λ. (from ἐπιπρήσσω). *Hesych.* ἐπιπρήσσει ἐπικλείει. *Plat. Prot.* 314 C ἀμφοῖν τοῖν χερσὶν τῇ θύρῃ.. ἐπῆραξε (from ἐπαράσσω). In *O. C.* 1503 (χαλαῖ) ἐπιπράσσα is intrans.

1248 τὸν ἤδη Δ. πάλαι νεκρόν: for the order cp. *O. C.* 1514 αἱ πολλὰ βρονταὶ διατελεῖς: *Ph.* 1316: *El.* 183: *Thuc.* 7. 23 αἱ πρὸ τοῦ στόματος τῆς ναυμαχοῦσαι: *Isocr. or.* 4 § 179 τὴν τε περὶ ἡμᾶς ἀτιμίαν γεγεννημένην: *Dem. or.* 18 § 271 τὴν ἀπάντων... ἀνθρώπων τύχην κοινήν: esp. with proper names, as *Pind. Ol.* 13. 53 τὰν πατρὸς ἀντία Μήδειαν θεμένην γάμον: *El.* 283.

1248 παιδουργίαν for παιδουργόν, i.e. γυναῖκα τεκνοποιόν (*Her.* 1. 59), abstract for concrete: see on 1 (τροφή): cp. *Od.* 3. 49 νεώτερός ἐστιν, ὁμηλικὴ δὲ μοι αὐτῷ (=ὁμηλικί). Not acc. in appos. with sentence, 'an evil way of begetting children,' because λίποι | τοῖς οἰσιν αὐτοῦ, 'left to (or for) his own,' would then be very weak.

1249 γοῶτο. Cp. *Curtius, Verb.* 1. 138, *Eng. tr.* 93: 'It seems to me best on all grounds to suppose that shortly before the rise of the Greek Epic the [syllabic] augment became occasionally

- ἐξ ἀνδρὸς ἀνδρα καὶ τέκν' ἐκ τέκνων τέκοι. 1250  
 χῶπως μὲν ἐκ τῶνδ' οὐκέτ' οἶδ' ἀπόλλυται.  
 βοῶν γὰρ εἰσέπαισεν Οἰδίπους, ὑφ' οὗ  
 οὐκ ἦν τὸ κείνης ἐκθεάσασθαι κακόν,  
 ἀλλ' εἰς ἐκείνον περιπολοῦντ' ἐλεύσσομεν.  
 φοῖτᾱ γὰρ ἡμᾶς ἐγχος ἐξάιτῶν πορεῖν, 1255  
 γυναῖκά τ' οὐ γυναῖκα, μητρώαν δ' ὅπου  
 κίχοι διπλὴν ἄρουραν οὐ τε καὶ τέκνων.  
 λυσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις.  
 οὐδεὶς γὰρ ἀνδρῶν οἱ παρῆμεν ἐγγύθεν.  
 δεινὸν δ' αὖσάς, ὡς ὑφηγητοῦ τινος, 1260  
 πύλαις διπλαῖς ἐνήλατ'· ἐκ δὲ πυθμένων  
 ἔκλινε κοῖλα κλῆθρα καμπίπτει στέγη.  
 οὐ δὴ κρεμαστήν τὴν γυναῖκ' ἐσείδομεν,  
 πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην.

have *κύνει* for *κυνεῖ*.

1250 ἐξ ἀνδρὸς ἀνδρα L 1st hand; a later hand added σ to ἀνδρα. Most of the later MSS. have ἀνδραῖ (altered in E to ἀνδρα, with τὸν Οἰδῖποδα written above). The plur. διπλοῦς in 1249 caused the error. 1260 ὑφ' ἡγητοῦ L (and so the Aldine): ὑφηγητοῦ τ (with gloss ὁδηγοῦ in A and E). 1264 L has πλεκταῖς ἐώραις (corrected from ἐώραις) ἐμπεπλεγμένην (from ἐμπεπληγμένην): ὁ δὲ | ὅπως δ' ὁρᾶ νιν. The poet prob. wrote πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην | ὁ δ' ὡς ὁρᾶ νιν. Then (1) αἰώραισιν became αἰώραις, which is

exposed to the same tendency towards wearing away (*Verwitterung*) which the *ᾶ* of *ἄρα* and the *ἔ* of *ἐνερθε* could not always withstand; that there were, in short, pairs of forms then in use, one with the augment and one without... The omission of the syllabic augment in Homer was purely a matter of choice... Post-Homeric poetry adopts the power of dispensing with the syllabic augment as an inheritance from its predecessor, and makes the greater use of it in proportion as it is removed from the language of ordinary life. Hence it is that, as is shown by the careful investigations made by Renner (*Stud.* i. 2. 18 ff.), the omission of the syllabic augment is extremely rare in iambic, and far more common in elegiac and lyric verse. Hence, as is shown (*Stud.* i. 2. 259) by Gerth, in the dialogue of tragedy the range of this license is very limited indeed, while the majority of instances of it occur in the slightly Epic style of the messengers' speeches, or still more commonly in lyric passages.

The tragic *ρήσεις* here borrow from a practice more marked in epic narrative than in epic speeches. In Homer, where

augmented and unaugmented forms are on the whole about equally numerous, the proportion of augmented to unaugmented is in the speeches about 10 to 3, in the narrative about 5 to 7; see Monro, *Hom. Grammar* § 69.—διπλοῦς, acc. plur., a twofold progeny, viz. (1) Oedipus by Laius (ἐξ ἀνδρὸς ἀνδρα), and (2) her four children by Oedipus (τέκνα ἐκ τέκνων, where the poetical plur. τέκνων is for symmetry with τέκνα, as 1176 ταῖς τεκόνταις = τὸν πατέρα).

1261 The order (instead of ἀπόλλυται, οὐκέτ' οἶδα) is a bold 'hyperbaton': cp. O. C. 1427 τίς δὲ τολμήσει κλύων | τὰ τοῦδ' ἐπεσθαι τάνδρον...; and *ib.* 135 f. Blaydes cp. Eur. *Her.* 205 σοὶ δ' ὡς ἀνάγκη ταῦτα βούλομαι φράσαι | σφύζειν, where σφύζειν ought to come before βούλομαι.

1258 φοῖτᾱ, moves wildly about. Cp. *Il.* 15. 685 ὡς Ἄλας ἐπὶ πολλὰ θοάων ἱκρια νηῶν | φοῖτα μακρὰ βιβιάς—where he has just been likened to a man jumping from one horse to another, θρώσκων ἄλλον' ἐκ' ἄλλον. So of the sharp, sudden visits of the νόσος, *Ph.* 808 δέξια φοῖτᾱ καὶ ταχεῖ ἀπέρχεται. *Ai.* 59 φοιτῶντ' ἀνδρα

husband by husband, children by her child. And how thereafter she perished, is more than I know. For with a shriek Oedipus burst in, and suffered us not to watch her woe unto the end; on him, as he rushed around, our eyes were set. To and fro he went, asking us to give him a sword,—asking where he should find the wife who was no wife, but a mother whose womb had borne alike himself and his children. And, in his frenzy, a power above man was his guide; for 'twas none of us mortals who were nigh. And with a dread shriek, as though some one beckoned him on, he sprang at the double doors, and from their sockets forced the bending bolts, and rushed into the room.

There beheld we the woman hanging by the neck in a twisted noose of swinging cords.

found in some later mss. (as B, V): (2) αἰώρας was changed for metre's sake to ἑώρας, as it is in L, A, and others: (3) to complete v. 1264, now too short by a foot, the words ὁ δὲ were borrowed from ὁ δ' ὤς at the beginning of 1265: and (4) ὤς in 1265 became the metrically requisite ὅπως. The δ' after ὅπως in L may be a survival from the original ὁ δ' ὤς. A has ὁ δὲ | ὅπως without δ'. Wecklein reads as I do, but with ὅπως δ' instead of ὁ δ' ὤς. We seem, however, to need the pron. here. The case would thus resemble that of vv. 943, 944,—a gap in the former verse being filled with words borrowed from the latter,

μαρ. ἄσιν νόσοις, 'raving.' Curtius (*Etym.* § 417) would refer the word to φν, φοιτᾶω coming from φορ-ι-τα-ω, 'to be often' (in a place).

1255 ε. πορεῖν is expegeutic of ἐξαιτῶν, which governs a double accusative.—(ἐξαιτῶν) τε ὅπου κίχαι, optative, and not subj., because the pres. φοιτᾶ is historic, representing a deliberative subjunctive, ποῦ κίχαι; Cp. n. on 71 ρυσαιμην. Xen. *Hellen.* 7. 4. 39 ἡπόρει τε ὅτε χρῆσαιτο τῷ πράγματι: i.e. his thought was, τι χρῆσωμαι;

1257 ἀρουραν: see on 1211.

1259 οὐδὲις γὰρ ἀνδρῶν: cp. Aesch. *Ag.* 663 ἦτοι τις ἐξέκλεψεν ἢ ἐπτήσατο | θεὸς τις, οὐκ ἀνθρώπος: *At.* 243.

1260 ὥς ὑψηλ.: see on 966.

1261 πύλαις διπλαῖς, the folding doors of the θάλαμος. *Od.* 2. 344 (the θάλαμος of Odysseus) κλησται δ' ἐπεσαν σαν.δεσ πυκινῶς ἀραρυῖαι | δικλίδες.—πυθμένων, prop. 'bases': Aesch. *P. V.* 1046 χθόνα δ' ἐκ πυθμένων | αὐταῖς ρίζαις πνεῦμα κραδαίνοι. Here the 'bases' of the κληθρα (bolts) are the staples or sockets which held them. They were on the inner side of the doors, which Iocasta had closed behind her (1244). The pressure of Oedipus on the outer side forces the bolts, causing them to bend inwards

(κοῖλα). So Oedipus, within the house, gives the order διοίγειν κληθρα, 1287. Others understand: 'forced the doors from their hinges or posts': but this gives an unnatural sense to κληθρα. πυθμένες would then mean the στρόφιγγες (Theophr. *Hist. Pl.* 5. 5. 4) or pivots (working in sockets called στροφεῖς) which served as hinges.

1264 αἰώρασιν expresses that the suspended body was still oscillating, and is thus more than ἀρδάναις. αἰώρα (akin to δελω, ἄορ, ἀορτήρ, ἄωρος 'uplifted,' *Od.* 12. 89, Curt. *Etym.* § 518) meant a swing (as in Modern Greek), or *swinging movement*. Plat. *Phaed.* 111 E ταῦτα δὲ πάντα κινεῖν ἄνω τε καὶ κάτω ὥσπερ αἰώραν τιὰ ἐνοῦσαν ἐν τῇ γῇ, there is a sort of swinging in the earth which moves all these things up and down; ... αἰωρεῖται δὴ καὶ κυμαίνει ἄνω καὶ κάτω, so they swing and surge: *Legg.* 789 D ὅσα τε ὑπὸ ἑαυτῶν (κινεῖται) ἢ καὶ ἐν αἰώρας (in swings) ἢ καὶ κατὰ θάλατταν ἢ καὶ ἐφ' ἔκτων ὀχουμένων. Cp. Athen. 618 E ἦν δὲ καὶ ἐπὶ ταῖς ἐώραις τις, ἐπ' Ἑριγόνῃ, ἦν καὶ ἀλήτις καλοῦσιν ᾤδην, 'at the Feast of Swings there was also a song in memory of Erigone, otherwise called the Song of the Wanderer.' The festival was named ἐώραι (small images, like the



- ὁ δ' ὡς ὄρᾳ νιν, δεινὰ βρυχηθεὶς τάλας 1265  
 χαλᾷ κρεμαστήν ἄρτάνην. ἐπεὶ δὲ γῆ  
 ἐκεῖτο τλήμων, δεινὰ δ' ἦν τάνθένδ' ὄρᾳν.  
 · ἀποσπάσας γὰρ εἰμάτων χρυσηλάτους  
 · περόνας ἀπ' αὐτῆς, αἷσιν ἐξεστέλλετο,  
 · ἄρας ἔπαισεν ἄρθρα τῶν αὐτοῦ κύκλων, 1270  
 · αὐδῶν τοιαῦθ', ὀθούνεκ' οὐκ ὄψοιντό νιν  
 οὔθ' οἷ' ἔπασχεν οὔθ' ὅποι' ἔδρα κακά,  
 · ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ ἔδει  
 · ὄψοιάθ', οὐς δ' ἔχρηζεν οὐ γγνωσσίατο.  
 τοιαῦτ' ἐφυμνῶν πολλάκις τε κοῦχ ἄπαξ 1275  
 ἤρασσ' ἐπαίρων βλέφαρα· φοίνια δ' ὁμοῦ  
 γλῆναι γένει ἔτεγγον, οὐδ' ἀνίσταν  
 φόνου μυδώσας σταγόνας, ἀλλ' ὁμοῦ μέλας  
 ὄμβρος χαλάζης \* αἵματοῦς ἐτέγγετο.

which was afterwards expanded.—Nauck conjectures πλεκταῖσιν ἀρτάναισιν αἰωρουμένην. 1270 ὄμβροι χαλάζησ αἵματος ἐτέγγετο L. Some later mss.

*oscilla* offered to Bacchus, Verg. *G.* 2. 389, being hung from trees) because Erigone had *hanged herself* on the tree under which she had found the corpse of her father Icarrus; the name ἀλῆτις alluding to her wanderings in search of him. Hesych. *s. v.* ἀλῆτις has ἐώρα; the gloss of Suidas (ἐώρα· ἐψώσις ἢ μέταρσις) is from the schol. here. ἐώρημα for αἰώρημα (the stage μηχανή) occurs in schol. *Ar. Pax* 77. αἰώρα, however, is the only form for which there is good authority of the classical age. [Eustathius on *Il.* 3. 108 says: *ἡερέσθαι δὲ κυρίως μὲν τὸ ἐν ἀέρι κρέμασθαι, ἐξ οὗ καὶ ἡ αἰώρα. ὅτι δὲ ἡ βηθείσα αἰώρα καὶ διὰ τοῦ π ψιλοῦ ἔχει τὴν ἀρχουσαν, ὡς δηλοῖ οὐ μόνον τὸ πλεκταῖς ἐώραις ἐμπεπλεγμένην, ἀλλὰ καὶ τὸ μετέωρος, ἕτεροι ἐπαγωνιζέσθωσαν.* Prof. Kennedy quotes this to prove 'the classical use of ἐώρα.' But it rather indicates that this verse furnished the only classical example of ἐώρα known to Eustathius; and there is no proof that here he was following an older or better ms. than L.]—ἐμπεπληγμένην (see crit. n.) would mean 'having dashed herself into...': but this can hardly be justified by the intrans. use of the active, *Od.* 22. 468 f. *ὅταν... πέλειαι | ἔρκει ἐμπλήξωσι*; nor is it appropriate here in reference to the hanging corpse.

1266 γῆ, locative dat.: see on 20: cp. 1451 γαίῃν ὄρεσιν.

1267 δεινὰ δ'. For δέ introducing the apodosis after a temporal protasis (even when it is a short one), cp. *Od.* 7. 46 ἀλλ' ὅτε δὴ βασιλῆος ἀγακλυντὰ δώμαθ' ἱκόντο, | τοῖσι δὲ μύθων ἦρχε θεὰ γλαυκῶπις Ἀθήνη; and *ib.* 184 ἐπεὶ σπείσας τ' ἐπίον θ' ὅσον ἤθελε θυμός, | τοῖσιν δ' Ἀλκίνοος ἀγορήσατο.

1269 περόνας (called πόρται by Eur. *Ph.* 62), brooches with long pins which could serve as small daggers: one fastened Iocasta's ἱμάτιον on her left shoulder, and another her Doric χιτῶν on the right shoulder, which the ἱμάτιον did not cover. The Doric χιτῶν was sleeveless, and usually made with a slit at each shoulder, requiring the use of brooches. (Cp. Guhl and Koner, *Life of the Greeks and Romans*, p. 162 Eng. tr.) In 'The Harvard Greek Play' (1882), plate 11. p. 26 represents Iocasta with the ἱματίον thus worn. Cp. *Her.* 5. 87, where the Athenian women surround the sole survivor of the expedition to Aegina, κεντεῖσας τῇσι περόνησι τῶν ἱματίων, and so slay him. Thus too in Eur. *Her.* 1170 the women blind Polymestor; πόρπας λαβοῦσαι τὰς ταλαιπώρου κόρας | κεντεῖσιν, αἱμάσσουσιν.

1270 ἄρθρα can only mean the

But he, when he saw her, with a dread, deep cry of misery, loosed the halter whereby she hung. And when the hapless woman was stretched upon the ground, then was the sequel dread to see. For he tore from her raiment the golden brooches wherewith she was decked, and lifted them, and smote full on his own eye-balls, uttering words like these: 'No more shall ye behold such horrors as I was suffering and working! long enough have ye looked on those whom ye ought never to have seen, failed in knowledge of those whom I yearned to know—henceforth ye shall be dark!'

To such dire refrain, not once alone but oft struck he his eyes with lifted hand; and at each blow the ensanguined eye-balls bedewed his beard, nor sent forth sluggish drops of gore, but all at once a dark shower of blood came down like hail.

(E, V<sup>2</sup>) have αἱματός τ'.—αἱματοῖς Heath: αἱμάτων Hermann: χάλαζα θ' αἱματοῦσσ' Porson. For χαλάζει, Herm. once conjectured χαλαζῆς (i.e. χαλαζήεις),

sockets of the eye-balls (κύκλων). 'He struck his eye-balls in their sockets,' is a way of saying that he struck them full. ἄρθρα could not mean κόρας (pupils), as the schol. explains it. Eur. has another bold use of the word, Cyc. 624 σιγάτε πρὸς θεῶν, θήρες, ἡσυχάζετε, συνθέντες ἄρθρα στόματος, i.e. shut your lips and be still.

1271 οὐκ ὄψοντο κ.τ.λ. His words were:—οὐκ ὄψεσθέ με οὐθ' ὅποι' ἐπασχαν οἷθ' ὅποι' ἔδρων κακά, ἀλλ' ἐν σκότῳ τὸ λαίπων οὐς μὲν οὐκ ἔδει ὄψεσθε, οὐς δ' ἐχρηζον αὐτὸν γνώσεσθε: Ye shall not see the evils which I was (unconsciously) suffering and doing [as defiled and defiling], but in darkness henceforth ye shall see those whom ye ought never to have seen [Iocasta and his children], and fail to know those whom I longed to know [his parents, Laius and Iocasta].—ἐπασχεν ἔδρα ἔδε.. ἐχρηζεν can represent nothing but imperfects of the direct discourse: had they represented presents, they must have been πάσχει, etc., or else πασχοι, etc. ἐπασχεν ἔδρα mean 'was suffering,' 'was doing' all this time, while ye failed to warn me; and express the reciprocal, though involuntary, wrong of the incestuous relation, with its consequences to the offspring. (Cp. *Ant* 171 τασσάτες τε καὶ | πληγέντες αὐτόχειρ σὺν κῆσμάτι.)

1273 εἰ ἐν σκότῳ...ὄψοιθ', i.e. οὐκ ὄνουνται: see on 997. The other verbs being plural (with κύκλοι for subject), the subject to ἐχρηζεν cannot be ἄρθρα κύκλων,

but only Oed. He had craved to learn his true parentage (782 ff.). ὄψοιτο, γνωσέοιτο, Ionic, as *O. C.* 44 δεξάτο, 921 πυθόιτο, 945 δεξάτο: *El.* 211 ἀποναάτο: Aesch. *Pers.* 369 φευξάτο, 451 ἐκωξάτο: Eur. *H. F.* 547 ἐκτισάτο: *Helen.* 159 ἀντιδωρησάτο. So Thuc. 3. 13 can say ἐφθάρηται Ἀθηναῖοι...αἱ δ' ἐφ' ἡμῶν τετάχεται (and 4. 31, 5. 6, 7. 4).

1275 ἐφυννῶν, of imprecation, as *Ant.* 1305 κακὰς | πράξεις ἐφυννῆσασα τῷ παιδοκτόνῳ: here the idea of *repetition* is also suggested: cp. *Al.* 291 βαλ' αἰὲ δ' ἱμνούμενα: so Lat. *canere, decantare*.

1276 Cp. *Ant.* 52 ὄψεις ἀράξαι αὐτὸς αὐτουργῶν χερσὶ δμοῦ—at each blow (hence *imperf.* ἔτεγγον): but in 1278 δμοῦ=all at once, not drop by drop (ἀστακτί, and not στάγδην). See on 517 (φέρων).

1279 The best choice lies between Heath's δμβρος χαλάζεις αἱματοῦς and Porson's δμβρος χάλαζα θ' αἱματοῦσσ'. The fact that all the mss. have χαλάζεις and that most (including L, A) have αἱματος favours Heath's reading, which is also the stronger. Dindorf prefers Porson's on the ground that such forms as αἱματοῦς, αἱματοῦν are rarer than the feminine forms; but this seems an inadequate reason. Seneca's free paraphrase (*Oed.* 978 *rigat ora foedus imber, et lacerum caput Largum revulsis sanguinem venis vomit*) affords no clue as to his text of Sophocles. μέλας δμβρος αἱματοῦς χαλάζεις=a shower of dark blood-drops rushing down as fiercely as hail: cp.

- τάδ' ἐκ δυοῖν ἔρρωγεν οὐ μόνου \*κάτα, 1280  
 ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῇ κακά.  
 ὁ πρὶν παλαιὸς δ' ὄλβος ἦν πάροιθε μὲν  
 ὄλβος δικαίως· νῦν δὲ τῇδε θῆμέρα  
 στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν  
 ὅσ' ἐστὶ πάντων ὄνόματ', οὐδὲν ἐστ' ἀπὸν. 1285
- ΧΟ. νῦν δ' ἐσθ' ὁ τλήμων ἐν τινι σχολῇ κακοῦ;  
 ΕΞ. βοᾷ διοίγειν κληῖθρα καὶ δηλοῦν τινα  
 τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον,  
 τὸν μητρός, αὐδῶν ἀνόσι' οὐδὲ ῥητά μοι,  
 ὡς ἐκ χθονὸς ῥίψων ἑαυτόν, οὐδ' ἔτι 1290  
 μενῶν δόμοις ἀραῖος, ὡς ἠράσατο.  
 ῥώμης γε μέντοι καὶ προηγητοῦ τινος  
 δείται· τὸ γὰρ νόσημα μείζον ἢ φέρειν.  
 δείξει δὲ καὶ σοί· κληῖθρα γὰρ πυλῶν τάδε  
 διοίγεται· θέαμα δ' εἰσόψει τάχα 1295  
 τοιοῦτον οἶον καὶ στυγοῦντ' ἐποικτίσαι.

κομμός.

ΧΟ. ὦ δεινὸν ἰδεῖν πάθος ἀνθρώποις,

which Blaydes adopts, reading αἵματοσ.

1280 οὐ μόνου κακά MSS. οὐ μόνου  
 κατά Otto. The same emendation had been made by me independently. It is  
 received by Wolff and Wecklein.—οὐ μόνου κακά Schneidewin; οὐ μόνου πάρα Ken-  
 nedy; οὐ μόνου μόνου Lachmann; οὐχ ἑνὸς μόνου Porson, οὐκ ἀνδρὸς μόνου Arndt; οὐ

O. C. 1502 ὀμβρία | χάλας ἐπιρράξαα.  
 Pindar has ἐν πολυφθόρῳ...Αἰὸς ὀμβρία |  
 ἀναρίθμω ἀνδρῶν χαλαζάεντι φόνῳ (*Isis* 11.  
 4-49) of a slaughter in which death-  
 blows are rained thick as hail; and so  
 χάλας αἵματος (*L. G.* 17): so that the  
 resemblance is only verbal.

1280 f. Soph. cannot have written  
 these two verses as they stand; and the  
 fault is doubtless in 1280. Porson's οὐχ  
 ἑνὸς μόνου, though plausible, is in sense  
 somewhat weak, and does not serve to  
 connect 1280 with 1281. In the conjec-  
 ture, οὐ μόνου κατά, the force of the  
 prep. is suitable to the image of a de-  
 scending torrent which overwhelms: and  
 for its place cp. *Al.* 969 τί δῆτα τοῦδ'  
 ἐπεγγελάειν ἂν κατά; *ib.* 302 λόγους...  
 τοῦτ' ἐπ' Ἀτρεΐδων κατά.

1282 ὁ πρὶν, = which they had till  
 lately: παλαιός, because the house of the  
 Labdacidae was ἀρχαῖοπλοῦτος; tracing  
 its line to Cadmus and Agenor, 268.

1283 δικαίως, in a true sense: cp.  
 853.

1284 f. Instead of κακά πάντα, ὅσα  
 ὀνομάζεται, πάρεστιν, we have ὅσα ὀνό-  
 ματα πάντων κακῶν ἐστί, (τούτων) οὐδὲν  
 ἀπεστιν: ὄνομα κακοῦ standing for κακὸν  
 ὀνομαζόμενον. So Aesch. *P. V.* 210 Γαῖα,  
 πολλῶν ὀνομάτων μορφή μία = μορφή μία  
 θεῶς πολλαχῶς ὀνομαζομένης.

1286 ἐν τινι is right. Even if τίς  
 σχολῇ κακοῦ could mean 'what form of  
 respite from misery?' τινι would be less  
 suitable. The Chorus mean: 'and is he  
 now calmer?'—to which the answer is  
 that he is *still* vehemently excited.

1289 μητέρ' (Schneidewin), suggested  
 by Ar. *Vesp.* 1178, would debase this  
 passage.

1291 δόμοις ἀραῖος, fraught with a  
 curse for the house, making it accursed,  
 ὡς ἠράσατο, in terms of his own curse  
 (238 μήτ' εἰσδέχεσθαι μήτε προσφωνεῖν,  
 κ.τ.λ.), according to which anyone who



From the deeds of twain such ills have broken forth, not on one alone, but with mingled woe for man and wife. The old happiness of their ancestral fortune was aforesime happiness indeed; but to-day—lamentation, ruin, death, shame, all earthly ills that can be named—all, all are theirs.

CH. And hath the sufferer now any respite from pain?

2 ME. He cries for some one to unbar the gates and show to all the Cadmeans his father's slayer, his mother's—the unholy word must not pass my lips,—as purposing to cast himself out of the land, and abide no more, to make the house accursed under his own curse. Howbeit he lacks strength, and one to guide his steps; for the anguish is more than man may bear. And he will show this to thee also; for lo, the bars of the gates are withdrawn, and soon thou shalt behold a sight which even he who abhors it must pity.✓

## OEDIPUS.

CH. O dread fate for men to see,

Kommos.

μονόστολα Winckelmann; οὐ μονοζυγῇ Hermann.—Dindorf rejects vv. 1280, 1281 as spurious.

1280 τῇδε θῆμέρα] τῇδεθ' ἡμέραι L. (The final ε, which might easily be taken for a comma, is from a later hand.) τῇδ' ἐν ἡμέρα Erfurdt. Cp. *Al.* 756 τῇδε θῆμέρα.

1204 ἄτε L 1st hand, corrected to ἀτη.

1286 ἐν τιμῇ L.

was knowingly ξυνέστιος with the criminal incurred the like curse as he (270). Cp. Eur. *Med.* 608 καὶ σοὶς ἀραὶα γ' οὐσα τυγχάνω δόμοις, i.e. bring a curse on it. *I. T.* 778 (κόμισαι με) .. ἢ σοὶς ἀραὶα δώμασιν γενήσομαι. Aesch. *Ag.* 236 φθογόν ἀραῖον οἴκοις. Not μὲν δόμοις, as though the dat. were locative, like γῆ, 1266.

1293 ἢ φέρειν: Eur. *Hec.* 1107 κρείσσον' ἢ φέρειν κακὰ: the fuller constr., Her. 3. 14 μέγιστον κακὸν ἢ ὥστε ἀνακλάειν.

1294 The subject to δείξει is Oedipus. Cp. *Al.* 813 χωρεῖν ἔτοιμος, καὶ λόγῳ δείξω μόνον. O. C. 146 δηλῶ δ': 'and I prove it' (viz. that I am wretched), like τεκμήριον δέ. In Ar. *Ecc.* 933 δείξει γὰρ καὶ σοὶ τάχα γὰρ εἶπω ὡς ἐμέ, a person just mentioned is the subject of both verbs, as just afterwards we have, *ib.* 936, δείξει τάχ' αὐτός. On the other hand the verb seems really impersonal in Ar. *Ran.* 1261 τάνυ γὰρ μέλη θαυμαστά· δείξει δὲ τάχα (for the subject cannot well be either μέλη or Aeschylus): and so in Her. 2. 134 διέδεξε, it was made clear: as 2. 117 δηλοῖ, it is manifest. In 3. 82, however, the subject to διέδεξε may be μοναρχία. Cp. Plat. *Hipp. mai.* 288 B εἰ δ' ἐπιχειρήσας

ἔσται καταγέλαστος, αὐτὸ δείξει (the event will show): cp. *Theaet.* 100 E, and see on 341. The central door of the palace is now opened. Oedipus comes forth, leaning on attendants; the bloody stains are still upon his face.

1296 οἶον ἰποκρίσθαι, proper for one to pity, καὶ στυγοῦντα, even though he abhors it. The infin. with οἶον, as with other adjectives of ability or fitness (καρὸς, ἐπιτήδειος, etc.): so, too, with ὅσον as=sufficient: Xen. *An.* 4. 1. 5 ἐλπίετο τῇς νυκτὸς ὅσον σκοταλοῦσι διελθεῖν τὸ πῆδον. Cp. *Tr.* 672: fr. 598. 8 φεῖ' κἄν ἀνοικτήρων τις οἰκτιρεῖ τιν.

1297—1306 A κομμός (see p. 9). The Chorus begin with anapaests (1297—1306). The first words uttered by Oedipus are in the same measure (1307—1311). Then, after a single iambic trimeter spoken by the Chorus (1312), (1) 1st strophe 1313—1320=(2) 1st antistrophe 1321—1328; (3) 2nd strophe 1329—1348=(4) 2nd antistrophe 1349—1368. Oedipus here speaks in dochmiac measures blended with iambic; the Chorus, in iambic trimeters or dimeters only. The effect of his passionate despair is thus heightened by metrical contrast with

ὦ δεινότατον πάντων ὅς' ἐγὼ  
 προσέκυρσ' ἤδη. τίς σ', ὦ τλήμων,  
 προσέβη μανία; τίς ὁ πηδήσας  
 μείζονα δαίμων τῶν μακίστων  
 πρὸς σῇ δυσδαίμονι μοίρᾳ;  
 φεῦ φεῦ, \*δύστην.  
 ἀλλ' οὐδ' ἐσιδεῖν δύναμαί σ', ἐθέλων  
 πόλλ' ἀνερέσθαι, πολλὰ πυθέσθαι,  
 πολλὰ δ' ἀθρῆσαι.  
 τοίαν φρίκην παρέχεις μοι.

1300

1305

ΟΙ. αἰαῖ, φεῦ φεῦ, δύστανος ἐγώ,  
 ποῖ γὰς φέρομαι τλάμων; πᾶ μοι  
 φθογγὰ \*διαπωτᾶται φοράδην;

1310

**1299** τλήμων has been made from τλήμων in L. After this verse, v. 1301 (πρὸς σῇ . . μοίρᾳ) had been written by an oversight, but has been partially erased, dots having been placed above it: and it is repeated in its proper place. **1301** μακίστων] In L

the 1st hand had written κακίστων, but altered the initial κ into μ. Some of the later mss (as B and V) have κακίστων. **1303** φεῦ φεῦ δύστανος L, and so most of

the later mss.; but T has φεῦ φεῦ δύστην', which is preferred by Hermann and Bothe. The latter writes δύστην', (and so Elmsley,) because Sophocles did not admit Doric forms in choral anapaests. That rule is subject to exceptions (see on *Inf.* 110): but here, at least, the Doric form seems unsuitable; see commentary. I formerly read φεῦ δύστανος (the δς could be excused by the pause); but now prefer the other reading. Lindorf deletes the words, on the assumption that

a more level and subdued strain of sorrow. Compare *At.* 348—429, where the κομμός has in this sense a like character. Some regard the κομμός as beginning only at 1313; less correctly, I think. Its essence is the antiphonal lament rather than the antistrophic framework.

**1298** ὅσα...προσέκυρσα: I know no other example of an accus. after προσκυρεῖν, which usu. takes the dat.: but the compound can at least claim the privilege of the simple κυρεῖν. The neut. plur. accus. of *pronouns* and *adjectives* can stand after τυγχάνειν and κυρεῖν, not as an accus. directly governed by the verb, but rather as a species of cognate or adverbial accus.: *Ph.* 509 ἄθλ' οἶα μηδεὶς τῶν ἐμῶν τυχοὶ φίλων: *O. C.* 1106 αἰεὶς δ' τεύξει (which need not be explained by attraction): *Aesch. Cho.* 711 τυγχάνειν τὰ πρόσφορα, *ib.* 714 κυροῦντων...τὰ πρόσφορα: *Eur. Ph.* 1666 οὐ γὰρ ἂν τυχοῖς τάδε: cp. Munro on *Ag.* 1328 ff. οἶα...τεύχεται in *Journ. Phil.* xi. 134. In *Hipp.* 746 τέρμονα κύρω is not simi-

lar, since κύρων='reaching,' and the accus. is like that after ἀφικνεῖσθαι.

**1300** π. ὁ πηδήσας.. μοίρᾳ; 'who is the deity that hath sprung upon thy hapless life with a leap greater than the longest leap?' i.e. 'has given thee sorrow which almost exceeds the imaginable limit of human suffering?' For μείζονα τῶν μακίστων see on 465 ἄρρητ' ἄρρητων. The idea of a malignant god leaping from above on his victim is frequent in Greek tragedy: see on 263. But here μακίστων, as in 311 ἴνα, combines the notion of swooping from above with that of leaping to a far point,—as with Pindar μακρὰ ἄλματα (*Nem.* 5. 19) denote surpassing poetical efforts. We should then conceive the δυσδαίμων μοίρα, the ill-fated life, as an attacked region, far into which the malign god springs. Here we see a tendency which may sometimes be observed in the imagery (lyric especially) of Sophocles: the image is slightly crossed and blurred by the interposing notion of the thing: as here he was thinking,

O most dreadful of all that have met mine eyes! Unhappy one, what madness hath come on thee? Who is the unearthly foe that, with a bound of more than mortal range, hath made thine ill-starred life his prey?

Alas, alas, thou hapless one! Nay, I cannot e'en look on thee, though there is much that I would fain ask, fain learn, much that draws my wistful gaze,—with such a shuddering dost thou fill me!

OE. Woe is me! Alas, alas, wretched that I am! Whither, whither am I borne in my misery? How is my voice swept abroad on the wings of the air?

they came in from 1308.—σ' ἐθέλων γ: σε θέλων L. 1304 Nauck rejects as spurious the words πολλά' ἀνέρεσθαι, πολλά πινέσθαι, πολλά δ' ἀθρήσαι. 1307 ε. I have αἰ αἰ αἰ | φεῦ φεῦ· δύστανος ἐγὼ ποῖ γὰρ | etc. Some of the later MSS. have αἰ four times (as T), others only twice (as V<sup>4</sup>, Δ). I now think that the latter is most probably right, in view of the division of the verses. 1309 I. have φέρομαι τλήμων· πᾶι μοι φθογγά | διαπέταται φοράδην. The only variants for διαπέταται in the later MSS. are the corrupt δέπταται and διαπέπταται, both of which probably arose from διαπέταται itself. Musgrave and Seidler conjectured διαπώταται, and so Bentley, Kennedy, πέταται: F. Beliermann, διαπεποταται (Dor. for πεπότηται), so that the verse should be a proceleusmaticus (—L—L—L—L—L—L). Nauck, following Lindorf's former view, writes πᾶ μοι φθογγά; without any verb, and then, φορέδην, ὧ

'what suffering could have gone further?' See on δι' αἰθέρα τεκνωθεῖς, 866. With Aeschylus, on the other hand, the obscurity of imagery seldom or never arises from indistinctness of outline, but more often from an opposite cause,—the vividly objective conception of abstract notions.

1302 πρὸς with dat., after a verb of throwing or falling, is warranted by epic usage: cf. ε. 415 μέγας δ' ἐκβαλόντα βαλὼν λίθαι ποτὶ γῆρας κορυμνὴν ἐκ πατρὸς: Il. 20. 420 ἐκβάλλοντι γῆρας γῆρας, sinking to earth. At ε. 727 γῆρας γῆρας, 97 ποτὶ Αἰνείαντες αἰετὸν ἔχοντες, where no motion is strictly implied. Hence the conjecture εἰς is certainly a corruption. (A. Z. 65) εἰς γῆρας ποτὶ γῆρας, ποτὶ γῆρας ποδῶν ἐκ τῆς γῆρας: cf. 1303.

1303 The Aesch. version διαπέταται with εἰς (1302) and φορέδην (1304), which διαπέταται would have been corrected by Aeschylus, since Τυραννὸς would not have been, and εἰς γῆρας would not have been (Aesch. ε. 1302: cf. A. Z. 20, n. 1302, 1303, 1304, 1305). The text of Aeschylus is by the Aeschylus being a corrupt and the poet's correction of the text of Aeschylus. 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ν ἰὼ δαῖμον, ἴν' ἐξήλου.

ΧΟ. ἔς δεινόν, οὐδ' ἀκουστόν, οὐδ' ἐπόψιμον.

στρ. α'. ΟΙ. 1 ἰὼ σκότου

2 νέφος ἐμὸν ἀπότροπον, ἐπιπλώμενον ἄφατον,

3 ἀδάματόν τε καὶ δυσούριστον < ὄν. >

4 οἶμοι,

5 οἶμοι μάλ' αὖθις· οἶον εἰσέδν μ' ἄμα

6 κέντρων τε τῶνδ' οἴστρημα καὶ μνήμη κακῶν.

ΧΟ. 7 καὶ θαῦμά γ' οὐδὲν ἐν τοσοῖσδε πῆμασιν

8 διπλᾶ σε πενθεῖν καὶ διπλᾶ φέρειν κακά.

ἀντ. α'. ΟΙ. 1 ἰὼ φίλος,

2 σὺ μὲν ἐμὸς ἐπίπολος ἔτι μόνιμός· ἔτι γὰρ

3 ὑπομένεις με τὸν τυφλὸν κηδεύων.

4 φεῦ φεῦ.

δαῖμον, ἐνήλω.

1311 ἰὼ δαῖμον ἴν' ἐξήλου L (ἐξήλω γ): ἐξήλλου Hermann: ἐνήλω Nauck. 1314 ἐπιπλώμενον L. Some of the later MSS. have this reading. In Bodl.

Laud. 54 ο is written over ω, with gl. ἐπερχόμενον. Others have the true ἐπιπλώμενον (as B, E, V<sup>2</sup>, Bodl. Barocc. 66).

1316 ἀδάμαστον MSS.: ἀδάματον Hermann. — δυσούριστον MSS.: δυσούριστον ὄν Hermann. I conjecture δυσούριστ' ἴον. 1320 φο-

(ed. Nauck) πᾶ μοι φθογγά; | φοράδην, ὦ δαῖμον, ἐνήλω.—φοράδην—'in the manner of that which is carried'; here correlative to φέρεσθαι as said of things which are swept onward by a tide or current: thus, of persons deficient in self-restraint, Plat. *Theaet.* 144 B ἔττοντες φέρονται ὥσπερ τὰ ἀνερμαῖστα πλοῖα, they are hurried away on currents like boats without ballast: *Crat.* 411 C μεῖν καὶ φέρεσθαι: *Rep.* 496 D πνεῦμα φερόμενον. He has newly lost the power of seeing those to whom he speaks. He feels as if his voice was borne from him on the air in a direction over which he has no control. With the use of the adverb here, cp. βαδην, δρομάδην, σόδην. Elsewhere φοράδην is parallel with φέρεσθαι as = to be carried, instead of walking: Eur. *Andr.* 1166 φοραδην...δῶμα πελάζει, i.e. borne in a litter: Dem. or. 54 § 20 ὕγις ἐξελθὼν φοράδην ἦλθον αἰκάδε. Such adverbs in -δην, which were probably accusatives cognate to the notion of the verb, are always formed from the verbal stem, (α) directly, like βά-δην, or (β) with modified vowel and inserted α, like φοραδην instead of \*φερδην, σπαραδην instead of \*σπερδην.

1311 ἐξήλου. In a paroemiac, the foot before the catalectic syllable is usually an anapaest, seldom, as here (ἐξήλω—), a spondee: but cp. Aesch. *Pers.* 33 ἱππων τ' ἐλατῆρ Σωσθάνης: *Suppl.* 7 ψηφω πόλεως γνωσθεῖσαι: ib. 976 βασιλαῶν ἐν χώρῳ. Ag. 366 βέλος ἡλιθιον σκήψειν. L and A are of the MSS. which give ἐξήλου: and good MS. authority supports ἐνήλου in Aesch. *Pers.* 516, εἰσαλομένην in Soph. fr. 685, ἦλοντο in Xen. *Hellen.* 4. 4. 11. The evidence, so far as it goes, seems to indicate that, while ἡλάμην (itself rare in prose) was preferred in the indicative, a form ἡλόμην was also admitted: see Veitch, *Inneg. Verbs*, ed. of 1879. Blaydes gives ἐξήλω: Elms. gave ἐξάλω, 'inaudite δωρίων,' in Ellendt's opinion: but Veitch quotes Theocr. 17. 100 ἐξάλατο. The imperf. ἐξήλλου, which Dindorf, Campbell and others read, was explained by Hermann as = *tendeas*, i.e. 'whether wast thou purposing to leap?' To this I feel two objections: (1) the unfitness of thus representing a swift act: (2) the use of ἴνα, which means *where*. This could not be used with the imperfect of a verb

Oh my Fate, how far hast thou sprung!

CH. To a dread place, dire in men's ears, dire in their sight.

OE. O thou horror of darkness that enfolded me, visitant <sup>1st</sup> unspeakable, resistless, sped by a wind too fair! <sup>strophe.</sup>

Ay me! and once again, ay me!

How is my soul pierced by the stab of these goads, and withal by the memory of sorrows!

CH. Yea, amid woes so many a twofold pain may well be thine to mourn and to bear.

OE. Ah, friend, thou still art steadfast in thy tendance of <sup>1st</sup> me,—thou still hast patience to care for the blind man! Ah me! <sup>antistrophe.</sup>

ρῶν L, with some of the later MSS.: others (including A) have φέρειν. See comment. Nauck gives θροεῖν. 1323 με Erfurdt: ἐμέ MSS. (Instead of ἐμέ τὸν τυφλόν, T has τὸν γε τυφλόν, an attempt to restore the metre.) Hermann conjectured ἐτι γὰρ ἱκομένεις τυφλόν τε κήδευε (with δυσουρίστων οἱ μοι in 1315). For κηδεύων, Linwood

of motion (as ἵνα ἔβαινε, instead of οἶ), but only with the perfect, as ἵνα βέβηκε (i.e. where *is* he now) or the aorist when equivalent to the perfect: as O. C. 973 ἱκόμην (I *have* come) ἔν' ἱκόμην. So, here, the aor. alone seems admissible: ἔν' ἔξηλόν, where *hast* thou leaped to, i.e. where *art* thou? cp. 1315 ἔν' ἔξηκει, and see on 947.

1314 ἀπότροπον = δ τις ἂν ἀποτρέποιτο (Hesych.): and so Aí. 608 τὸν ἀπότροπον αἰδῶν "Aíδαν, such as all would turn away from, abhorred. Not, 'turning away from others,' 'solitary,' as Bion Idyll. 2. 2 τὸν ἀπότροπον Ἐρωτα.—ἐπιπλόμενον = ἐπιπελόμενον, pres. part., as Od. 7. 261 ἐπιπλόμενον ἔτος ἦλθε.

1315 δυσούριστον is defective by one syllable as compared with 1323 τυφλόν κηδεύων. Now the second syllable of κηδεύων is 'irrational,' i.e. it is a long syllable doing metrical duty for a short one (the third of an antibacchius, --~). Hence in this verse also the penultimate syllable can be either long or short. Hermann's δυσούριστον ὄν is therefore metrically admissible. It is, however, somewhat weak, and the sound is most unpleasing. I should rather propose δυσούριστ' ἰόν: for the adverbial neut. plur., cp. ὑπέροπτα...πορεύεται (883, where see note); for the part., Plat. Legg. 873 ε παρὰ θεοῦ...βέλος ἰόν. Nauck conjectured δυσουρίωντων. Blaydes gives δυσεφούριστον (not found), in the dubious

sense of 'hard to escape from.'

1318 κέντρων, not literally the pins of the brooches, (which we can scarcely suppose that he still carried in his hands,) but the stabs which they had dealt: as piercing pangs are κέντρα, Tr. 840

1319 ἐν τοσοῖσδε πῆμασιν, when thy woes are so many: cp. 893 ἐν τοῖσδ'.

1320 πενθεῖν καὶ φέρειν. The form of the sentence, in dependence on θαῦμα οὐδέν, seems to exclude the version: 'It is not strange that, as you bear, so you should mourn, a double pain' (parataxis for hypotaxis). Rather the sense is: 'that you should *mourn* (aloud) and (inwardly) *suffer* a double pain'—i.e., the physical pain of the wounds, and the mental pain of retrospect. I do not agree with Schneidewin in referring διπλᾶ πενθεῖν to the double οἶμοι (1316 f.) as = 'make a twofold lament.' The φέρειν of A must be right. φορεῖν can stand for φέρειν 'to carry' when habitual carrying is implied (Her. 3. 34, and of bearers in Tr. 965): or fig., of mental habit (ἦθος φορεῖν Aí. 705): but φορεῖν κακὰ could only mean 'to carry ills about with thee'; which is not appropriate here.

1322 μόνιμος, steadfast: Xen. Cyr. 8. 5. 11 οἱ μονιμώτατοι πρόσθεν ὄντες (said of hoplites). Cp. Aí. 348 ff. where Ajax addresses the Chorus as μόνοι ἐμῶν φίλων, | μόνοι ἐμμένοντες ἐτ' ὀρθῶ νόμῳ.

- 5 οὐ γάρ με λήθεις, ἀλλὰ γινώσκω σαφῶς, 1325  
 6 καίπερ σκοτεινός, τήν γε σὴν αὐδὴν ὕμως.  
 ✓ ΧΟ. 7 ὦ δεινὰ δράσας, πῶς ἔτλης τοιαῦτα σὰς  
 ✓ 8 ὄψεις μάραναι; τίς σ' ἐπῆρε δαιμόνων;
- στρ. β'. ΟΙ. 1 Ἀπόλλων τάδ' ἦν, Ἀπόλλων, φίλοι,  
 2 ὁ κακὰ κακὰ τελῶν ἐμὰ τάδ' ἐμὰ πάθεα. 1330  
 3 ἐπαισε δ' αὐτόχειρ νιν οὔτις, ἀλλ' ἐγὼ τλάμων.  
 ✓ 4 τί γὰρ ἔδει μ' ὀρᾶν,  
 ✓ 5 ὅτῳ γ' ὀρῶντι μηδὲν ἦν ἰδεῖν γλυκύ; 1335  
 ✓ ΧΟ. 6 ἦν ταῦθ' ὅπως περ καὶ σὺ φῆς.  
 ΟΙ. 7 τί δῆτ' ἐμοὶ βλεπτόν, ἧ  
 8 στερκτόν, ἧ προσήγορον  
 9 ἔτ' ἔστ' ἀκούειν ἡδονᾶ, φίλοι; 1340  
 10 ἀπάγεται ἐκτόπιον ὅτι τάχιστα με.  
 11 ἀπάγεται, ὦ φίλοι, τὸν \*μέγ' ὀλέθριον,  
 12 τὸν καταρατότατον, ἔτι δὲ καὶ θεοῖς 1345  
 13 ἐχθρότατον βροτῶν.  
 ΧΟ. 14 δεῖλαιε τοῦ νοῦ τῆς τε συμφορᾶς ἴσον,  
 15 ὥς σ' ἠθέλησα μηδέ γ' \*ἂν γυνῶναί ποτε.

proposed κηδεμών.

1330 In L the 1st hand wrote ὁ κακὰ τελῶν τάδ' ἐμὰ πάθεα: an early hand added a second κακὰ after ὁ, and a second ἐμὰ before τάδ'. Many of the later MSS. have κακὰ only once (the second having been taken for a dittographia), while they have ἐμὰ twice (owing to the interposed τάδ'). 1339 ἡδονᾶ MSS.: ἄδονᾶ Dindorf.

1341 τὸν ὀλέθριον μέγαν L: τὸν ὀλέθριον μέγα ε (B, E, T): τὸν μέγ' ὀλέθριον Erfurdt. Turnebus conjectured τὸν ὀλεθρον μέγαν (received by Brunck and others): Bergk, τὸν ὀλεθρον με γὰς. 1346 L has ὥς (made from ὄσσ' or ὄσ) σ' ἠθέ-

1325 A distinct echo of *Il.* 24. 563 καὶ δὲ σὲ γινώσκω, Πρίαμε, φρεσὶν, οὐδέ με λήθεις. Besides λήθω, λήσω, λέληθα, Soph. has ἐληθον (*El.* 1359). Cp. *O. C.* 891, where Oed. recognises the voice of Theseus.

1326 σκοτεινός: cp. *Ai.* 85 ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα.

1329 ε. Ἀπόλλων. The memory of Oedipus (cp. 1318) is connecting the oracle given to him at Delphi (789) with the mandate which afterwards came thence (106). Apollo was the author of the doom (τελῶν), but the instrument of execution (ἐπαισε) was the hand of Oedipus.

1330 ὁ κακὰ κακὰ κ.τ.λ. The dochmiac metre is sound (see *Metrical Analysis*): it is πομάδος in the antistrophe

(1350) which is corrupt. Prof. Campbell, however, retaining the latter, here changes the second κακὰ to κακῶς, and the first ἐμὰ to ἐμοί. The iteration of τάδε, κακὰ, ἐμὰ is in a style which the lyrics of tragedy admitted where vehement agitation was expressed. Euripides carried it to excess. But here, at least, it is in place.

1331 νιν, τὰς ὄψεις (1328).—οὔτις (ἄλλος), ἀλλ': cp. *Od.* 8. 311 ἀτὰρ οὐ τί μοι αἴτιος ἄλλος ἀλλὰ τοκῆς δῶν. Schneid. cp. *Il.* 21. 275 ἄλλος δ' οὔτις μοι τόσον αἴτιος οὐρανόων | ἀλλὰ [instead of ὄσον] φίλη μήτηρ.

1337 ε. The simple mode of expression would have been: τί ἐμοὶ ἡδῶς βλεπτόν, ἧ στερκτόν, ἧ ἀκουστόν ἔτ' ἔστιν; what henceforth can be pleasantly seen,





- ἀντ. β. ΟΙ. 1 ὅλοιθ' ὅστις ἦν ὃς ἀγρίας πέδας  
 2 τ' νομάδ' † ἐπιποδίας ἔλυσ' ἀπὸ τε φόνου 1350  
 3 ἔρρυτο κἀνέσωσέ μ', οὐδὲν εἰς χάριν πράσσων.  
 4 τότε γὰρ ἂν θανὼν  
 5 οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσόνδ' ἄχος. 1355  
 ΧΟ. 6 θέλουντι κάμοι τοῦτ' ἂν ἦν.  
 ΟΙ. 7 οὐκουν πατρός γ' ἂν φονεὺς  
 8 ἦλθον, οὐδὲ νυμφίος  
 9 βροτοῖς ἐκλήθην ὧν ἔφυν ἄπο.  
 10 νῦν δ' ἄθεος μέν εἰμ', ἀνοσίῳν δὲ παῖς, 1360  
 11 ὁμογενὴς δ' ἀφ' ὧν αὐτὸς ἔφυν τάλας.

ὥς σ' ἠθέλησα μηδ' αὖ γινῶναι ποτε.

1349 ἀγρίας] ἀπ' ἀγρίας L. Triclinius rightly struck out ἀπ', which was probably added to make the construction of the gen. clearer. Hermann preferred to omit ἦν, reading, ὅλοιθ' ὅστις, ὃς μ' ἀπ' ἀγρίας πέδας. 1350 νομάδος ἐπιποδίας | ἔλυσεν ἀπὸ τε φόνου | ἔρρυτο κἀνέσωσεν L. ἔλυσεν has been made by an early hand from ἔλαβεμ' (Campbell thinks, from ἔλαβέν μ'), above which had been written υσ. The later mss. have ἔλυσεν (as A), ἔλυσέ μ' (E), ἔλυσ' ἐμ' (V').

208. act., 'to persuade.' I have not found a single example of ἀναγινώσκω as—ἀναγνωρίζω ('to recognise') in Thuc., Plato, Xen., or the Orators. (2) But the 2nd aor. has that sense in Homer, in Pindar (*Isthm.* 2. 23) and in Herod. (2. 91): may not an Attic poet have followed them? Granted. The sense required here, however, after μηδέ, is to *know*, not to *recognise*: the latter would be pointless. (3) The ellipse of αὖ with the aor. ἠθέλησα would be strangely harsh. Such an ellipse with the *imperf.* sometimes occurs: as Antiphon or. 5 § 1 ἐβουλόμην (and so Ar. *Ran.* 866), *ib.* § 86 ἤξιουν. But if, as seems clear, αὖ is required here, then the probability is strengthened that ἀναγινῶναι arose from αὖ γινῶναι. Between Dindorf's ὥς ἠθέλησα μηδέ σ' αὖ γινῶναι and Hermann's ὥς σ' ἠθέλησα μηδέ γ' αὖ γινῶναι the question is: Which is more likely to have passed into the reading of the mss.? Now they have ὥς σ', and the loss of γ' through a confusion with the same letter in γινῶναι is slightly more probable than the double error of omitting σ' before αὖ and inserting it after ὥς.

1350 The νομάδος of the mss. is corrupt. It would require an improbable alteration in the strophe (see on 1330); and it yields no good sense. The Scholiasts hesitated between rendering it (1)

'feeding on my flesh'! or (2) 'in the pastures.' Reading νομάδ', we have a dochmiac dimeter, agreeing with 1330: see *Metrical Analysis*. But the use of the word is extraordinary. It must mean ἐν νομαῖς, 'in the pastures'—said of the babe whom the shepherd had been ordered to expose on Cithaeron. Now elsewhere νομας always means 'roaming,' said (*e.g.*) of pastoral tribes, or of animals: Tr. 271 ἵππων νομάδας ἐξιχνυσκοῦντων, tracking horses that had strayed fr. 87 νομας δέ τις κεροῦσα' ἀπ' ὀρθίων πάγων καθέριπεν ἑλαφος: of waters wandering over the land which they irrigate, O. C. 686 κρημαί. | Κηφισοῦ νομάδες ρέειθρων. The idea of wandering movement is inseparable from the word. To apply it to a babe whose feet were pinned together would have been indeed a bold use. Prof. Campbell, retaining νομάδος, takes πέδας as acc. plur.: 'that loosed the cruel clog upon my feet, *when I was sent astray*.' But could νομας, 'roaming,' be said of the maimed child merely in the sense of 'turned adrift' by its parents? The noun. νομάς, referring to the roving shepherd (πλάτης 1029) would be intelligible; but the quadruple -ας is against it. Now cp. Aesch. *Pers.* 734 μοῖρα δὲ Ξέρξην ἐρημον, 'Xerxes alone and forlorn.' Simply transposing ν and μ I conjecture μονάδ', a word appropriate to

OE. Perish the man, whoe'er he was, that freed me in the pastures from the cruel shackle on my feet, and saved me from death, and gave me back to life,—a thankless deed! Had I died then, to my friends and to mine own soul I had not been so sore a grief. and anti-strophe.

CH. I also would have had it thus.

OE. So had I not come to shed my father's blood, nor been called among men the spouse of her from whom I sprang: but now am I forsaken of the gods, son of a defiled mother, successor to his bed who gave me mine own wretched being:

or *ἐλαβέ μ'* (V) Some have *ἐρρυτο*, others *ἐρυτο*. For *νομάδος* Elmsley conjectured *νομαδ'* I suggest *μοναδ'*. For *κάνεσσωσεν* Campbell has given *κάνεσσωσέ μ'*. 1355 *ἄχος* r, *ἄχθος* L. Faehs's conjecture, *ἄγοι*, is less suitable here. 1360 *ἄθλιος* MSS.: *ἄθεος* was restored by Erfurdt, and independently (in the same year, 1811) by Seidler, *De Vers. Doctm.* 59. The same emendation was afterwards made by Elmsley, and by Reisig (*Conject.* L 191). 1362 *ὁμογενής* MSS.: *ὁμολεχής* Meineke: *ὁμόγαμοι*

the complaint that the babe, sent to the lonely mountain, had not been left to perish in its solitude. The fact that the Corinthian shepherd received the child from the Theban is no objection: the child was *φίλων μεμονωμένος*, desolate and forlorn. *Ἰλυσ'*, which suits the dochmiac as well as *ἐλαβέ μ'*, is more forcible here. There is a further argument for it. The MSS. give *ἀπ' ἀγρίας* in 1349, but the strophe (1319) shows that *ἀπ'* must be omitted, since *Ἀπόλλων, φίλος=δε ἀγρίας πέδας*, the first syllable of *ἀγρίας* being short, as in 1205, *Ant.* 344, 1124. Now *πέδας* (i.e. *πέδης*) *ἔλαβη*, took from the fether, would be too harsh: we could only do as Schneidewin did, and refer *ἀπὸ* back to *πέδας*: but though *Δελφῶν κατὰ Δαυλίας* (734) admits of such treatment, the case is dissimilar here. On the other hand *πέδας Ἰλυσ'*, loosed from the fether, is correct. Thus the metrical impossibility of *ἀπ'* confirms *Ἰλυσ'*. The epithet *ἀγρία*, 'cruel,' is applied to *πέδη* as it is to *ὀδύνη* in *Tr.* 975.

1351 *ἐρρυτο*, a strong aorist of *ρύω*, formed as if there were a present *ρύω*: in *Il.* 18. 515 *ρύατο* for *ρύντο* is its 3rd plur. Cp. *Il.* 5. 23 *ἐρυτο* *σάωσε* *δέ*, where the aor. has a like relation to *έρω* (the temporal augment being absent).—*εἰς χάριν*: see on 1152.

1356 *θελοντι*: O. C. 1505 *ποθοῦντι προυφάνης*: *Tr.* 18: *Thuc.* 2. 3 *τῷ γὰρ πλῆθει... οὐ βουλομένῳ ἦν... ἀφίστασθαι*: *Tac. Agric.* 18 *quisque bellum volentibus erat*.

1357 *φονεὺς ἦλθον*, have come to be the slayer, a compressed phrase for *ἐ-*

*τασοῦτον ἦλθον ὥστε φονεὺς εἶναι*: cp. 1519 and *Ant.* 752 *ἡ κάπαπειλῶν ὡδ' ἐπεξέρχει θρασύς*; *Tr.* 1157 *ἐξήκει δ' ἵνα φανεί*. *Il.* 18. 180 *εἰ κέν τε νέκυς ἥσυχυμένος ἔλθῃ*, come to be dishonoured (where some explain, 'reach thee dishonoured'): in *Xen. An.* 3. 2. 3 *ὅμως δὲ δεῖ ἐκ τῶν παρόντων ἀνδρας ἀγαθοὺς ἐλθεῖν* (so the MSS.: *τελέθειν* G. Sauppe) *καὶ μὴ ὑφίστασθαι*, the clause *ἐκ τῶν παρόντων* helps *ἐλθεῖν* as *evadere*. In 1433 *ἔλθῶν* is not similar. No classical use of *venire* seems really parallel: thus in *Iuv.* 7. 29 *ut dignus venias hederis*, *venias*= 'may come forward' (*Mayor ad loc.*).

1359 (τούτων) *ἀφ' ὧν*, i.e. ταύτης *ἀφ' ἧς*: plur., as 1095, 1176, 1250.

1360 *ἄθλιος* is a necessary correction of the MS. *ἄθλιος*, the verse being a dochmiac dimeter, = 1340 *ἀπάγερ' ἐκτόπιον* *ὅτι τάχιστα με*. *νῦν* answers to the short first syllable of *ἀπάγερ'*, since the anacrusis can be either long or short: cp. *Aesch. Theb.* 81, where *αἰθερία κόνις* is metrically parallel to *νῦν δ' ἔθεος μέν εἰμ'* here. He is *ἀνοσίῳ* (i.e. *ἀνοσίῳ*) *παῖς* since through him *Iocasta* became such.

1362 *ε. ὁμογενής δ' ἀφ' ὧν ἔφυν*= *κοινὸν γένος ἔχων* (τούτοις) *ἀφ' ὧν αὐτὸς ἔφυν*: i.e. having a common brood (one born of the same wife) with those (*Laius*) from whom he sprang. For the plur., cp. 366: *τοῖς (τούτοις) ὧν*, *Ph.* 957 *παρέω δαιθ' ὑφ' ὧν ἐφερβόμην*. *ὁμογενής* is usu. taken as = *ὁμοῦ γενῶν*, i.e. 'engendering' *ὁμοῦ τῇ τεκούσῃ*. But *ὁμογενής* is a compound from *ὁμο-* and the stem of *γένος*, and could no more mean *γενῶν ὁμοῦ*



- ✓ 12 εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν,  
 ✓ 13 τοῦτ' ἐλαχ' Οἰδίπους.  
 ✓ ΧΟ. 14 οὐκ οἶδ' ὅπως σε φῶ βεβουλευσθαι καλῶς.  
 ✓ 15 κρείσσων γὰρ ἦσθα μηκέτ' ὦν ἢ ζῶν τυφλός.
- ΟΙ. ✓ ὥς μὲν τάδ' οὐχ ὧδ' ἔστ' ἀριστ' εἰργασμένα,  
 μή μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι.  
 ✓ ἐγὼ γὰρ οὐκ οἶδ' ὅμμασιν ποίοις βλέπων  
 ✓ πατέρα ποτ' ἂν προσεῖδον εἰς Ἄιδου μολῶν,  
 ✓ οὐδ' αὖ τάλαιναν μητέρ', οἷν ἐμοὶ δυοῖν  
 ✓ ἔργ' ἔστι κρείσσον' ἀγχόνης εἰργασμένα.  
 ✓ ἀλλ' ἢ τέκνων δῆτ' ὄψις ἦν ἐφίμερος,  
 βλαστοῦσ' ὅπως ἔβλαστε, προσλεύσσειν ἐμοί;  
 οὐ δῆτα τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτε  
 οὐδ' ἄστυ γ', οὐδὲ πύργος, οὐδὲ δαιμόνων  
 ἀγάλαθ' ἱερά, τῶν ὃ παντλήμων ἐγὼ  
 κάλλιστ' ἀνὴρ εἰς ἓν γε ταῖς Θήβαις τραφεῖς

Musgrave. 1868 ἐτι Hermann: ἐφν MSS. The correction is necessary, since the words ἐτι κακοῦ κακόν answer metrically to ἐτι δὲ καὶ θεοῖς (1345). 1868 ἦσθα] ἦσθ' ἂν Porson (on Tr. 114, Adv. p. 174). Purgold (*Obs. Crit. in Soph.* etc., 1802) made the same conjecture, and Hartung so reads: but see comment. 1876 ἔβλαστε, ἔβλαστε L.

than συγγενῆς could mean γεννῶν σὺν, or ἐγγενῆς, γεννῶν ἐν. In 460 πατὴρ ὁμόσπορος as = σπείρων τὴν αὐτὴν ἦν ὁ πατήρ is different, since the second part of the compound adj. represents a transitive verb. Meineke's ὁμολεχῆς would be better than Musgrave's ὁμόγαμος: but neither is needed.

1865 πρεσβύτερον, 'older,' then, 'ranking before'; here, 'more serious': Her. 5. 63 τὰ γὰρ τοῦ θεοῦ πρεσβύτερα ἐποιεῖντο ἢ τὰ τῶν ἀνδρῶν: Thuc. 4. 61 τοῦτο...πρεσβύτατον...κρίνας, τὸ κοινῶς φοβερόν ἅπαντας εἰ θέσθαι.

1868 κρείσσων...ἦσθα μηκέτ' ὦν = κρείσσον ἦν σε μηκέτ' εἶναι: see on 1061. ἂν is omitted, as after εἶδαι, εἰκός ἦν, etc., κρείσσων ἦσθα μὴ ὦν implying the thought, οὐκ ἂν ἦσθα, εἰ τὰ βέλτιστα ἐπασχει: see on 256.

1869 ἀριστ' is adverbial, the construction being οὐχ ὧδε (εἰργασμένα) ἔστιν ἀριστα εἰργασμένα: that, thus done, they are not done best. So ἀριστα is adverb 407, 1046, Ai. 160.

1871 βλέπων = αἰ ἐβλεπον, which is more forcible than to take it with ποίοις

ὅμμασιν. Cp. Ph. 110 πῶς οὖν βλέπων τις ταῦτα τολμήσει λαλεῖν; Her. 1. 37 οὐν τε τέοισι με χρὴ ὅμμασι ἐς τε ἀγορὴν καὶ ἐξ ἀγορῆς φατέοντα φαίνεσθαι; [Dem.] or. 25 § 98 (the work of a later rhetorician) ποίοις προσώποις ἢ τίσιν ὀφθαλμοῖς πρὸς ἕκαστον τούτων ἀντιβλέψετε; Cp. Ai. 462 καὶ ποῖον ὄμμα πατρὶ δηλώσω φανεῖς | Τελαμῶνι;

1872 αἰς Ἄιδου. Blind on earth, Oed. will be blind in the nether world. Cp. Od. 12. 266 καὶ μοι ἔπος ἔμπεσε θυμῷ | μάντης ἀλαοῦ Θηβαίου Τειρεσίου, where Odysseus is thinking of the blind Teiresias as he had found him in Hades. Cp. 11. 91, where ἔγνω need not imply that the poet of the νέκυια conceived Teiresias as having sight. So Achilles in Hades is still swift-footed (11. 546).

1873 οἷν...δυοῖν, a dative of the persons affected, as, instead of the usual ποιῶ ταῦτά σε, we sometimes find ποιῶ ταῦτά σοι: cp. Tr. 808 (δρῶς): Od. 14. 289 τρώκτης, ὅς δὲ πολλὰ κάκ' ἀνθρώποισι ἐώργει. Plat. Apol. 30 A ταῦτα καὶ νεωτέρῳ καὶ πρεσβυτέρῳ...ποιήσω, καὶ ξένῳ καὶ ἰσθμῷ, μᾶλλον δὲ τοῖς ἰσθμοῖς. Charm.

and if there be yet a woe surpassing woes, it hath become the portion of Oedipus.

CH. I know not how I can say that thou hast counselled well: for thou wert better dead than living and blind.

OE. Show me not at large that these things are not best done thus: give me counsel no more. For, had I sight, I know not with what eyes I could e'en have looked on my father, when I came to the place of the dead, aye, or on my miserable mother, since against both I have sinned such sins as strangling could not punish. But deem ye that the sight of children, born as mine were born, was lovely for me to look upon? No, no, not lovely to mine eyes for ever! No, nor was this town with its towered walls, nor the sacred statues of the gods, since I, thrice wretched that I am,—I, noblest of the sons of Thebes,

For βλαστοῦσ' Hartung gives βλαστόντ', omitting the comma after ἐβλαστε ('that I should look upon offspring so born'): but see comment. 1379 *ἱερά* L; *ἱρά* r, Dindorf. The longer form is the regular one in L (though in O. C. 16 it has *ἱρῶς*). Here, as in 1428, the tribrach lends a certain pathos to the rhythm. Nauck unnecessarily writes *ἱερά θ'*

137 C οὐκ ἂν ἔχομεν δ τι ποιούμεν σο. Xen. Hier. 7. 2 τοιαῦτα γὰρ δὴ ποιοῦσι τοῖς τυράννοις αἱ ἀρχόμενοι καὶ ἄλλον οὐκ ἂν αἰετὶ τιμῶντες τυγχάνωσι. Ar. Vesp. 1350 πολλοῖς γὰρ ἤδη χιτέροις αὐτ' εἰργάσω. In Xen. An. 5. 8. 24 ταύτω τᾶναπτία ποιήσετε ἢ τοὺς κύνας ποιοῦσι, there is warrant for ταύτων: and in Isocr. or. 16 § 49 μηδὲν ἀγαθὸν ποιήσαι τῇ πόλει, for τὴν πόλιν.

1374 κρεῖσσον' ἀγχόνῃς, not 'worser than hanging' (such that, rather than do them, he would have hanged himself): but 'too bad for hanging' (such that suicide by hanging would not adequately punish their author). Eur. Hipp. 1217 εἰσπρῶσι δὲ | θεᾶμα κρεῖσσον δεργμάτων ἐφαίμετο, too dreadful to be looked on: Aesch. Ag. 1376 ὕψος κρεῖσσον ἐκπηδήματος, too high to be leaped over. ἀγχόνῃς: cp. Eur. Alc. 229: Ar. Ach. 125 ταῦτα δὴτ' οὐκ ἀγχόνῃ; 'is not this enough to make one hang oneself?'

1375 εἰ ἀλλ' introduces (or answers) a supposed objection (the ὑποφορά of technical Rhetoric): Andoc. 1 § 148 τίνα γὰρ καὶ ἀναβιβάζομαι δεησόμενον ὑπὲρ ἑμαυτοῦ; τὸν πατέρα; ἀλλὰ τέθνηκεν. ἀλλὰ τοὺς ἀδελφοὺς; ἀλλ' οὐκ εἰσὶν. ἀλλὰ τοὺς παῖδας; ἀλλ' οὐκ ἔτι γεγέννηται. τέκνων δὲ ψῆμα...βλαστοῦσα = ὀρώμενα τέκνα βλαστόντα: cp. Eur. Alc. 967 Θρήσσαις ἐν σαρῖσσι τὰς | Ὀρφεία κατέγραψεν γῆ-

ρως, which the melodious Orpheus wrote down.—ὅπως ἐβλαστε: Eur. Med. 1021 ἡγγεῖλαι οἱ ἡγγεῖλαι.

1378 πύργος, the city-wall with its towers and its seven gates (already famous in the Odyssey, 11. 263 Θήβης ἑδὸς ἑπταπόλοιο). Cp. Eur. Bacch. 170 Κάδμον... δι πύλων Σιδωνίαν | λιπὼν ἐπύργωσ' ἀστὺ Θηβαίων τόδε. Hes. 1109 πέριξ δὲ πύργος εἶχ' ἐπὶ πτόλιν.

1379 ἀγάλμαθ' ἱερά, the images of the gods in their temples: cp. 20.—τῶν = ὧν, as An. 1086: cp. 1427. Soph. has this use in many other places of dialogue: see O. C. 747 n.

1380 κάλλιστ' ἀνὴρ εἰς...τραφεῖς. εἰς, in connection with a superlative, is strictly correct only where one is compared with several: as Thuc. 8. 40 οἱ γὰρ οἰκέται τοῖς Χίαις πολλοὶ ὄντες καὶ μᾶ γὰρ πόλει πλὴν Λακεδαιμονίων πλείστοι γενόμενοι: Eur. Heracl. 8 πλείστον μετέχων εἰς ἀνὴρ Ἡρακλῆς. So Tr. 460 πλείστα ἀνὴρ εἰς...ἐγὼ. But here, where the question is of degree in nobility, it merely strengthens κάλλιστ': cp. Thuc. 8. 68 πλείστα εἰς ἀνὴρ, ὅστις συμβουλευσάτο τι, δυνάμενος ὠφελεῖν: which, notwithstanding πλείστα, is really like our passage, since we cannot suppose a contrast with the collective wisdom of several advisers.—ἐν γὰρ ταῖς Θήβαις: the γὰρ, by adding a second limitation, helps, like εἰς

- ἀπεστέρησ' ἑμαυτόν, αὐτὸς ἐννέπων  
 ὠθεῖν ἅπαντας τὸν ἀσεβῆ, τὸν ἐκ θεῶν  
 φανέντ' ἀναγνον καὶ γένους τοῦ Λαίου.  
 τοιάνδ' ἐγὼ κηλῖδα μηνύσας ἐμήν  
 ὀρθοῖς ἐμελλον ὄμμασιν τούτους ὄραν; 1385  
 ἤκιστά γ' ἄλλ' εἰ τῆς ἀκουούσης ἐτ' ἦν  
 πηγῆς δι' ὧτων φραγμός, οὐκ ἂν ἐσχόμην  
 τὸ μὴ ἀποκληῆσαι τούμὸν ἄθλιον δέμας,  
 ἵν' ἡ τυφλὸς τε καὶ κλύων μηδέν· τὸ γὰρ  
 τὴν φροντίδ' ἐξω τῶν κακῶν οἰκεῖν γλυκύ. 1390  
 ἰὼ Κιθαιρών, τί μ' ἐδέχου; τί μ' οὐ λαβὼν  
 ἔκτεινας εὐθύς, ὥς ἔδειξα μήποτε  
 ἑμαυτόν ἀνθρώποισιν ἐνθεν ἡ γεγώς;  
 ὦ Πόλυβε καὶ Κόρινθε καὶ τὰ πάτρια  
 λόγῳ παλαιὰ δάμαθ', οἷον ἄρά με 1395  
 κάλλος κακῶν ὑπουλον ἐξεθρέψατε.

1383 καὶ γένους τοῦ Λαίου] These words seem sound (see comment.), but have been variously amended. Blaydes, καὶ γένος τὸν Λαίου ('by birth the son of L.'): Hartung, καὶ γένους τοῦ Λαίου ('though he be of L.'s race'): Herwerden, καὶ γένους ἀλάστορα: Mekler, καὶ γένους τοῦμοῦ μύσος. Benedict (*Obs. in Soph.*, 1810) would place the full stop after ἀναγνον, and take καὶ γένους τοῦ Λ. with κηλῖδα ('a stain on the race'); and so Kennedy. 1387 ἂν ἐσχόμην, L., i.e. ἀνεσχόμην, as is shown by the absence of accent on ἂν and of breathing on ε: the scribe often thus leaves a small space between syllables or letters. Most of the later MSS. have ἀνεσχόμην or ἡνεσχόμην,

ἀνὴρ, to emphasise the superlative. If the glories of Thebes can rejoice the sight, no Theban at least had a better right to that joy: (and who could have a better right than 'I hebans?')

1381 ἀπεστέρησ' ἑμαυτόν: a regular phrase in reference to separation from civic life: Antiphon or. 5 § 78 εἰ δ' ἐν Αἰνῷ χωροφιλεῖ, τοῦτο οὐκ ἀποστερῶν γε τῶν εἰς τὴν πόλιν ἑαυτὸν οὐδενός (not forfeiting any of his relations with Athens) οὐδ' ἐτέρας πόλεως πολίτης γεγενημένος: (Dem.) or. 13 § 22 οὐδενός ἔργων τῶν τότε ἀπεστέρησαν ἑαυτοῖς, the Athenians of those days did not renounce their share in any of the great deeds of the Persian Wars.

1382 τὸν ἀσεβῆ naturally depends on ὠθεῖν. But, if so, it would be very awkward to take τὸν...φανέντα κ.τ.λ. with ἀπεστέρησ' ἑμαυτόν. Rather τὸν φανέντα κ.τ.λ. also depends on ὠθεῖν. 'Bidding all to expel the impious one,—that man who has [scilicet] been shown by

the gods to be unholy—and of the race of Laius.' His thought passes from the unknown person of the edict to himself, precisely as in 1440 f. The words καὶ γένους τοῦ Λαίου are a climax, since the guilt of bloodshed, which the oracle had first denounced, was thus aggravated by a double horror.

1384 κηλῖδα: see on 833: μηνύσας ἐμήν, sc. οἶσαν.

1385 ὀρθοῖς: see on 528.

1386 τῆς ἀκουούσης.. πηγῆς, the source (viz. the orifice of the ear) from which sounds flow in upon the sense: cp Plat. *Phaedr.* 245 C ψυχῇ πηγὴ καὶ ἀρχὴ κινήσεως. (Not the stream of sound itself) δι' ὧτων supplements τῆς ἀκουούσης πηγῆς by suggesting the channel through which the sounds pass from the fount. Cp. fr. 773 βραδεία μὲν γὰρ ἐν λόγοισι προσβολὴ | μόλις δι' ὧτας ἔρχεται τρυπωμένου. ἡ ἀκουούσα πηγὴ, instead of ἡ πηγὴ τῆς ἀκούσεως, is said with a consciousness that πηγὴ means the organ of



—have doomed myself to know these no more, by mine own command that all should thrust away the impious one,—even him whom gods have shown to be unholy—and of the race of Laus!

After baring such a stain upon me, was I to look with steady eyes on this folk? No, verily: no, were there yet a way to choke the fount of hearing, I had not spared to make a fast prison of this wretched frame, that so I should have known nor sight nor sound; for 'tis sweet that our thought should dwell beyond the sphere of griefs. ✓

Alas, Cithaeron, why hadst thou a shelter for me? When I was given to thee, why didst thou not slay me straightway, that so I might never have revealed my source to men? Ah, Polybus,—ah, Corinth, and thou that wast called the ancient house of my fathers, how seeming-fair was I your nursling, and what ills were festering beneath!

but two at least (A, V) give *ἀν ἐσχόμην*. **1388** τὸ μὴ ἀποκλειῖσαι MSS.: τὸ μὴ ἀποκλῆσαι Elmsley. The original form of the verb was *κλῆτω* (being formed from the noun-stem *κλῆρι*, cp. *κοιῶ*, *μηνῶ*), and *κλήω*, not *κλείω*, was the older Attic form, still used, doubtless, in the time of Sophocles: thus *κλήεις* occurs in an Attic inscription later than 403 B.C.; though *κλείς*, *κλειθρον*, etc., occur as early as about 378—330 B.C. (Meisterhans, *Gramm. Att. Inscr.* p. 17) The spelling of *κλείω*, etc., fluctuates in our MSS.: thus L has *κλειθρα* above in v. 1262, but *κλήθρα* in 1287,

hearing, just as we might have τὰ ἀκούοντα ὦτα. Seneca paraphrases. *ultimam quidem rescindere has quirem vias, Manibusque adactis omne qua voces meant Aditusque verbis tramite angusto patet, Eruere possem, gnata:...aures ingerunt, quicquid mihi Donastis, oculis* (Oed. 126 ff.).

**1387** ἐσχόμην, usu. in this sense with gen., as Oed. 4. 422 *σχέσθαι...βίης*.

**1388** τὸ μὴ: cp. 1332. The simple *μὴ*, where (as here) *μὴ οὐ* is admissible, occurs also in prose, as Antiph. *Tetral.* 3 β § 4 οὐδεὶς ἡμῖν λόγος ὑπελείπετο μὴ φανεῖσθαι εἶναι.

**1389** ἢ ἤ. For ἤ (as 1393) see on 1123. The negative *μηδέν* here shows how in this construction *ἵνα* is essentially final, 'so that I might have been'; not = 'in which case I should have been'—for which the negative must have been *οὐδέν*. So *ὡς ἔδειξα μήποτε* (1392), that I might never have shown. Eur. fr. 442 *φεῦ φεῦ τὸ μὴ τὰ πράγματ' ἀνθρώποις ἔχειν | φωνήν, ἢ' ἦσαν μηδέν οἱ θεοὶ λόγοι*.

**1390** ἔξα τῶν κακῶν, i.e. undisturbed by those sights and sounds from the outer world which serve to recall past

miseries.

**1391** The imperf. *ἔδεχου* helps the personification: 'wast ready to shelter me.'

**1392** ὡς ἔδειξα: see on 1389, and cp. Aesch. *P. V.* 776 τί .. οὐκ ἐν ταχεί | ἐρριψ' ἐμαυτήν... ὅπως πέδω σκήψασα τῶν πάντων πόνων | ἀπηλλάγην;

**1394** τὰ πατρια λόγῳ = τὰ λόγῳ πατρια, an order the less harsh since *πατρια* (= of my fathers, not *πατρῶα*, of my father) is supplemented by *παλαιά*. Cp. Aesch. *P. V.* 635 ὁ νοσῶν μάταν: *El.* 792 τοῦ θανόντος ἀρτίως: Aesch. *P. V.* 1013 τῷ φρονούντι μὴ καλῶν: Eur. *Med.* 874 τοῖσι βουλευούσιν εὖ.

**1396** κάλλος κακῶν ὑπουλον, a fair surface, with secret ills festering beneath it (gen. *κακῶν* as after words of fulness, = *κρυπτῶν κακῶν γέμον*): because he had seemed most prosperous (775), while the doom decreed from his birth was secretly maturing itself with his growth.—*καλλος*, concrete, a fair object, Xen. *Cyr.* 5. 2. 7 τῇ θυγατέρα, δευῶν τι κάλλος καὶ μέγεθος, πενθικῶς δ' ἔχουσαν.—*ὑπουλον*, of a sore festering beneath an οὐλή or scar which looks as if the wound had healed: Plat. *Gorg.* 480 B ὅπως μὴ ἐγγχρυσθὲν τὸ νόσημα τῇ ἀδικίᾳ ὑπουλον τὴν ψυχὴν

νῦν γὰρ κακός τ' ὦν κακῶν εὐρίσκομαι.  
 ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη  
 δρυμός τε καὶ στενωπὸς ἐν τριπλαῖς ὁδοῖς,  
 αἶ τοῦμόν αἶμα τῶν ἐμῶν χειρῶν ἀπο  
 ἐπίετε πατρός, ἄρά μου μέμνησθέ τι,  
 οἷ ἔργα δράσας ὑμῖν εἶτα δεῦρ' ἰὼν  
 ὅποι' ἔπρασσον αὐθις; ὦ γάμοι γάμοι,  
 ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν  
 ἀνεῖτε \*ταύτου σπέρμα, καπεδείξατε  
 πατέρας, ἀδελφούς, παῖδας, αἶμ' ἐμφύλιον,  
 νύμφας γυναῖκας μητέρας τε, χῶπόσα  
 αἰσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.  
 ἀλλ' οὐ γὰρ αὐδᾶν ἔσθ' ἅ μῃδὲ δρᾶν καλόν,  
 ὅπως τάχιστα πρὸς θεῶν ἔξω μέ που  
 καλύψατ', ἢ φονεύσατ', ἢ θαλάσσιον  
 ἐκρίψατ', ἔνθα μήποτ' εἰσόψεσθ' ἔτι.  
 ἴτ', ἀξιώσατ' ἀνδρὸς ἀθλίου θιγεῖν.  
 πίθεσθε, μὴ δείσητε· τὰμὰ γὰρ κακὰ  
 οὐδεὶς οἶός τε πλὴν ἐμοῦ φέρειν βροτῶν.

1294. 1401 ἄρά μου MSS.: ἄρ' ἐμοῦ Brunck, Erfurdt: ἄρα μὴ Blaydes. Linwood suggested ἄρά μοι.—μέμνησθ' ὅτι L, with most of the later MSS. (including A); but a few have μέμνησθ' ἔτι: μέμνησθέ τι Elmsley. 1405 ταύτου MSS. I read ταύτου. Nauck, τοῦμόν. 1414 πίθεσθε MSS.: πίθεσθε Elmsley, which almost all edd. receive. The pres.= 'be persuaded': the aor.= 'obey,' 'comply with my

ποιήσει καὶ ἀνίατον, 'lest the disease of injustice become chronic, and render his soul gangrenous and past cure' (Thompson). Thuc. 8. 64 ὑποὺν αὐτονομίαν, unground independence opp. to τὴν ἀντικρυὲς ἐλευθερίαν. Dem. or. 18 § 307 ἡσυχίαν ἀγείν ἀδικον καὶ ὑποὺν, unjust and insecure peace. Eustath. Od. 1496. 35 Σοφοκλῆς...λέγεται...ὑποὺν εἰπεῖν τὸν δούρειον ἵππον, the wooden horse at Troy, as concealing foes.

1397 κακῶν κακῶν like ἀνοσίων πᾶς (1360), with reference to the stain incurred by Iocasta.

1398 ε. His memory recalls the scene as if he were again approaching it on his way from Delphi. First, he descends three roads converging in a deep glen or ravine (τρεῖς κέλευθοι—κεκρυμμένη νάπη); then, descending, he comes to a coppice (δρυμός) at a point where his own road narrows (στενωπός) just before its junction with the two others (ἐν τρι-

πλαῖς ὁδοῖς). See on 733. The genuineness of v. 1399 has been groundlessly questioned, on the score of supposed tautology. The language may be compared with that of the verses from the *Oedipus* of Aeschylus (fr. 167), quoted in the Introduction.

1400 τοῦμόν αἶμα, thus divided from πατρός, is more than αἶμα τοῦμοῦ πατρός: 'the same blood which flows in my own veins—the blood of my father.'

1401 For τ, which has a tone of bitterness here, see on 124, 969. The ὅτι of the MSS. must be explained in one of two ways:—(1) as if the construction was irregularly changed by οἶα, ὅποια: but the immediate succession of οἶα to ὅτι makes this intolerably harsh: or (2) as if οἶα, ὅποια were exclamatory substitutes for δεινὰ or the like: which seems inadmissible.

1405 ἀνεῖτε ταύτου σπέρμα. By the change of one letter, we restore sense to

For now I am found evil, and of evil birth. O ye three roads, and thou secret glen,—thou coppice, and narrow way where three paths met—ye who drank from my hands that father's blood which was mine own,—remember ye, perchance, what deeds I wrought for you to see,—and then, when I came hither, what fresh deeds I went on to do?

O marriage-rites, ye gave me birth, and when ye had brought me forth, again ye bore children to your child, ye created an incestuous kinship of fathers, brothers, sons,—brides, wives, mothers,—yea, all the foulest shame that is wrought among men! Nay, but 'tis unmeet to name what 'tis unmeet to do:—haste ye, for the gods' love, hide me somewhere beyond the land, or slay me, or cast me into the sea, where ye shall never behold me more! Approach,—deign to lay your hands on a wretched man;—hearken, fear not,—my plague can rest on no mortal beside.

wish.<sup>1</sup> In *El.* 1015 and *O. C.* 520 *πείθου* is fitting, as in *Plat. Crito* 44 B *ἔτι καὶ νῦν ἐμοὶ πείθου καὶ σώθητι*; on the other hand, in *Tr.* 1227 *πιθεῖ* is best; and in *Aesch. P. V.* 276 *πείθεσθε* (*δὲ*) seems rightly changed to *πιθεσθε* by Blomfield. Here, as in most cases, either pres. or aor. is admissible; but the aor. seems clearly prefer-

the passage. The *ταῦτόν* of the mss. is unintelligible. Oedipus was the *σπέρμα* of Laius and Iocasta. When Iocasta weds Oedipus, the marriage cannot be said *ἀνέναι ταῦτόν σπέρμα*: for it is absurd to suppose that *the seed sown by Oedipus* could be identified with *Oedipus himself*. But the marriage can be rightly said *ἀνέναι ταύτῳ σπέρμα*, to yield seed *from the same man* (Oedipus) whom that womb had borne.

1405 π. The marriage of Iocasta with Oedipus constituted (*ἀπεδείξατο*) Oedipus at once *father and brother* (of his children), while he was also *son* (of his wife), the closest relation in blood (*αἷμ' ἐμφύλιον*) becoming also the *husband*. The marriage made Iocasta the *bride* (*νύμφας*).. aye, and the child-bearing *wife* (*γυναικας*),—of him to whom she was also *mother* (*μητέρας*). Thus, through the birth of children from such a marriage, complex horrors of relationship arose (*ὅποσα αἰσχρὰ ἔργα γίγνεται*). *αἷμ' ἐμφύλιον* is in apposition with *πατέρας ἀδελφούς παῖδας*,—‘a blood-kinship’ standing for ‘a blood-kinsman.’ It expresses that the monstrous union confounded the closest tie of *consanguinity* with the closest tie of *affinity*. The phrase *ἐμφύλιον αἷμα*, like *συγγενές αἷμα*, would in Tragedy more often mean

‘murder of a kinsman.’ But it can, of course, mean also ‘kindred blood’ in another sense; and here the context leaves no ambiguity. Cp. *O. C.* 1671 (n.) *ἐμφύλιον αἷμα*, *Eur. Phoen.* 246 *κοινὸν αἷμα*, *κοινὰ τέκνα* | *τῇτ κερασφόρου πέφυκεν Ἰοῦς*.

1410 π. *ἔξω μέ που* | *καλύψατ'*: the blind man asks that they will lead him away from Thebes, and *hide* him from the sight of men in some lonely spot—as amid the wilds of Cithaeron (1451). We must not transpose *καλύψατ'* and *ἐκρίψατ'*, as is done in Schneidewin's ed. (as revised by Nauck), after Burges.

1411 π. *θαλάσσιον*: cp. Appendix, note on v. 478. Cp. *O. C.* 119 n.—*ἐνθα μὴ* with fut. indic., as *At.* 659, *El.* 380, *Tr.* 800.

1415 No one can share the burden of his ills. Other men need not fear to be polluted by contact with him, as with one guilty of blood. His unwitting crimes and his awful sufferings—alike the work of Apollo—place him apart. In illustration of the fear which he seeks to allay, compare the plea of Orestes that, since he has been duly purified from bloodshed, contact with him has ceased to be dangerous (*Aesch. Eum.* 185 *δοῖς προσήλθον ἀβλαβεῖ ζυνουσίᾳ*).—Contrast *O. C.* 1132 ff., where Oed. will not allow



- ΧΟ. ἀλλ' ὦν ἐπαιτεῖς ἐς δέον πάρεσθ' ὅδε  
 Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν, ἐπεὶ  
 χώρας λείλειπται μούνος ἀντὶ σοῦ φύλαξ.
- ΟΙ. οἴμοι, τί δῆτα λέξομεν πρὸς τόνδ' ἔπος;  
 τίς μοι φανέεται πίστις ἔνδικος; τὰ γὰρ  
 πάρος πρὸς αὐτὸν πάντ' ἐφεύρημαι κακός. 1420
- ΚΡ. οὐχ ὥς γελαστής, Οἰδίπους, ἐλήλυθα,  
 οὐδ' ὥς ὀνειδιῶν τι τῶν πάρος κακῶν.  
 ἀλλ' εἰ τὰ θνητῶν μὴ κατασχύνεσθ' ἔτι  
 γένεθλα, τὴν γοῦν πάντα βόσκουσιν φλόγα 1425  
 αἰδεῖσθ' ἀνακτος Ἥλιου, τοιόνδ' ἄγος  
 ἀκάλυπτον οὕτω δεικνύναι, τὸ μήτε γῆ  
 μήτ' ὄμβρος ἱερὸς μήτε φῶς προσδέξεται.  
 ἀλλ' ὥς τάχιστ' ἐς οἶκον ἐσκομίζετε  
 τοῖς ἐν γένει γὰρ τ' ἀγγενῇ μάλισθ' ὁρᾶν 1430  
 μόνοις τ' ἀκούειν εὐσεβῶς ἔχει κακά.

able. 1422 οὐχ ὥς] L has οὐ, with a letter erased after it: a later hand has written οὐχ in the margin. The erased letter was probably θ' (or τ'), as in the next verse the 1st hand wrote οὐθ', which a later changed to οὐδ' (A's reading), while another wrote a second οὐχ in the margin. οὐχ...οὐδ' seems better here, because simpler, than the

his benefactor Theseus to touch him. *There*, he feels that he is still formally *ἀναγνώστης*, and that gratitude forbids him to impart a possible taint. *Here*, he thinks only of his unique doom and his incommunicable anguish.

1416 2. ὦν ἐπαιτεῖς ἐς δέον = seasonably in respect of those things which (ὦν = τούτων 2) you ask. For the gen. of relation cp. Xen. *H.* 6. 2. 9 κείσθαι τὴν Κέρκυραν ἐν καλῷ μὲν τοῦ Κορινθιακοῦ κόλπου καὶ τῶν πόλεων αἱ ἐπὶ ταῦτον καθήκουσιν ('conveniently in respect to'), ἐν καλῷ δὲ τοῦ τὴν Λακωνικὴν χώραν βλάπτειν.—τὸ πράσσειν καὶ τὸ βουλεύειν are strictly accusatives of respect, 'as to the doing and the planning,' i.e. with a view to doing and planning. So *Ani.* 79, *El.* 1030, *O. C.* 442, *Ph.* 1253, etc.

1418 μούνος: see on 304. Kühlstadt (*De Dial. Trag.* 104) thinks that Soph. never uses μούνος for μένος unless with some special emphasis: but, as Ellendt remarks, such instances as *O. C.* 875, 991, *Ani.* 705, fr. 434 refute that view. Rather it was a simple question of metrical convenience. The same is true of ξείνος and ξένος, with this exception, that,

even where metre admitted ξέν', ξείν' occurs as the *first* word of an address: Eur. *I. T.* 798 ξείν', οὐ δικάω. In *O. C.* 928 also, L and A give ξείνον παρ' ἀστυίς.

1420 τίς μοι φανέεται πίστις ἔνδικος; 'what reasonable claim to confidence can be produced on my part?' Oedipus had brought a charge against Creon which was false, and had repudiated a charge against himself which was true. He means:—'How can I expect Creon to believe me now, when I represent myself as the blind victim of fate,—when I crave his sympathy and pity?' πίστις has two main senses, each of which has several shades,—(1) *faith*, and (2) *a warrant for faith*. Here it is (2) essentially as in *O. C.* 1632 δός μοι χερὸς σῆς πίστιν. Not 'a persuasive argument' in the technical sense of Rhetoric, for which *πίστεις* were 'instruments of persuasion,' whether *ἐν-τεχνοί*, provided by the Art itself (*λογική*, *καθηγητική*, *ἠθική*), or *ἄτεχνοί*, external to the art, as depositions, documents, etc.

1421 πάντ': see on 475.

1422 Cp. the words of Tennyson's Arthur to Guinevere: 'Yet think not that I come to urge thy crimes.'

CH. Nay, here is Creon, in meet season for thy requests, crave they act or counsel; for he alone is left to guard the land in thy stead.

OE. Ah me, how indeed shall I accost him? What claim to credence can be shown on my part? For in the past I have been found wholly false to him.

### CREON.

I have not come in mockery, Oedipus, nor to reproach thee with any bygone fault.—(*To the Attendants.*) But ye, if ye respect the children of men no more, revere at least the all-nurturing flame of our lord the Sun,—spare to show thus nakedly a pollution such as this,—one which neither earth can welcome, nor the holy rain, nor the light. Nay, take him into the house as quickly as ye may; for it best accords with piety that kinsfolk alone should see and hear a kinsman's woes.

more rhetorical οὐδ'..οὐδ'. 1424—1431 ἀλλ' εἰ τὰ θνητῶν. ἔχει κακά. On Nauck's transposition of these eight verses, see comment. 1428 ἱερὸς] ἱρὸς Dindorf. See on 1379. 1430 μάλιστα δρᾶν MSS. Dobree conjectures μόνοις δρᾶν (and so Blaydes,

1424—1431 Nauck gives these verses to Oedipus, making them follow 1415. He regards τοιόνδ' ἄγος κ.τ.λ. as inconsistent with the profession which Creon has just made. Rather may we consider them as showing a kinsman's anxious and delicate concern for the honour of Oedipus and of the house (1430). Creon, deeply moved, deprecates the prolonged indulgence of a painful curiosity (cp. 1304). It is again Creon who says ἴθι στέγης ἔσω (1515) when Oedipus would fain linger. Clearly, then, these verses are rightly placed in the MSS.

1425 βόσκουσιν boldly for τρέφουσιν: cp. Aesch. *Ag.* 633, where the sun is τοῦ τρέφοντος. χθονὸς φύσιν.

1427 εἰ δεικνύναι depends on αἰδέσθε, for the constr. of which with (1) acc. of persons revered, and (2) infin. of act which such reverence forbids, cp. Xen. *An.* 2. 3. 22 ὅσ' ἔχονθ' ἡμεῖς καὶ θεοὺς καὶ ἀνθρώποις προσδοῦναι αὐτόν, 'respect for gods and for men forbade us to betray him'—τὸ (=δ, see on 1379) μήτε, not οὔτε, since τοιόνδ' ἄγος indicates a *class* of ἀγῆ: not merely 'which,' but 'such as,' 'earth will not welcome' (*quod Terra non admissura s.t.*): cp. 817, *El.* 654 δῶν ἐμοὶ δόσσοις μὴ πρόσσεστιν. γῆ—δμβρος—φῶς. The pollution (ἀγος) of Oedipus is such that the pure elemental powers—represented by earth, the rain from heaven, the light—

cannot suffer it to remain in their presence (προσδέχεται): it must be hidden from them. Cp. Aesch. *Eum.* 904 f., where the Erinyes, as Chthonian powers, invoke blessings on Attica, γῆθεν—ἐκ τοῦ ποντίου θρόνου—ἐξ οὐρανοῦ τε. δμβρος here is not a synonym but a symbol of water generally, as with Empedocles 282 ὡς τότ' ἔπειτ' ἐδίηνε Κύπρις χθόνα θηρὸν ἐν δμβρῷ | εἶδεα καὶ ποιοῦσα θοῶ πυρὶ δῶκε κρατύναι: cp. Lucr. 1. 714 f. *quattuor ex rebus posse omnia rentur Ex igni terra aëque anima procreare et imbri.* In *Ant.* 1073 the exposure of the unburied corpse is spoken of as a violence to οἱ δὲ θεοὶ (βιάζονται). It was a common form of oath to pray that, if a man swore falsely, neither earth, nor sea, nor air, might tolerate the presence of his corpse (Eur. *Or.* 1085, *Hipp.* 1030).

1428 The original sense of ἱερὸς, 'strong' (Curt. *Etym.* § 614), suits a few phrases, such as ἱερὸς ἰχθυς (*Il.* 16. 407). But in such as ἱερὸν ἡμᾶρ, κνέφας, δμβρος, ποταμοὶ etc. it is more likely that the poet had no consciousness of any other sense than 'sacred.'

1430 The objection to taking μάλιστα with τοῖς ἐν γένει is not that it follows these words (see on 1394), but that τὰ γυνῆ intervenes. Rather join it with εὐσεβῶς ἔχει. δρᾶν μόνοις τ' ἀκούειν—μόνοις δρᾶν ἀκούειν τε.

- ΟΙ. πρὸς θεῶν, ἐπεὶ περ ἐλπίδος μ' ἀπέσπασας,  
ἄριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμέ,  
πιθοῦ τί μοι· πρὸς σοῦ γάρ, οὐδ' ἐμοῦ, φράσω.
- ΚΡ. καὶ τοῦ με χρείας ὦδε λιπαρεῖς τυχεῖν; 1435
- ΟΙ. ῥῦψόν με γῆς ἐκ τῆσδ' ὅσον τάχισθ', ὅπου  
θνητῶν φανοῦμαι μηδενὸς προσήγορος.
- ΚΡ. ἔδρασ' ἂν εὖ τοῦτ' ἴσθ' ἂν, εἰ μὴ τοῦ θεοῦ  
πρώτιστ' ἔχρηζον ἐκμαθεῖν τί πρακτέον.
- ΟΙ. ἀλλ' ἢ γ' ἐκείνου πᾶσ' ἐδηλώθη φάτις, 1440  
τὸν πατροφόντην, τὸν ἀσεβῆ μ' ἀπολλύναι.
- ΚΡ. οὕτως ἐλέχθη ταῦθ'. ὅμως δ', ἵν' ἔσταμεν  
χρείας, ἄμεινον ἐκμαθεῖν τί δραστήον.
- ΟΙ. οὕτως ἄρ' ἀνδρὸς ἀθλίου πεύσεσθ' ὕπερ;
- ΚΡ. καὶ γὰρ σὺ νῦν τᾶν τῷ θεῷ πίστιν φέροις. 1445
- ΟΙ. καὶ σοί γ' ἐπισκῆπτω τε καὶ προστρέφομαι,  
τῆς μὲν κατ' οἴκους αὐτὸς ὃν θέλεις τάφον  
θοῦ· καὶ γὰρ ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ·  
ἐμοῦ δὲ μή ποτ' ἀξιωθήτω τόδε  
πατρῶον ἄστυ ζῶντος οἴκητοῦ τυχεῖν, 1450  
ἀλλ' ἔα με ναίειν ὄρεσιν, ἔνθα κλῆζεται

with *μόνοις δ'* in 1431): Meineke, *μόνοις θ' ὄραν*. 1437 φανοῦμαι] θανοῦμαι  
Meineke, which Nauck adopts. 1445 τ' ἂν L (i.e. τοι ἂν, τᾶν), with most of the

1432 ἐλπίδος μ' ἀπέσπασας, suddenly plucked me away from (made me to abandon) my uneasy foreboding: cp. Lat. *revellere* (*falsorum persuasionem*, Sen. *Erist.* 95), and our phrase, 'a revulsion of feeling': *Al.* 1382 ὥς μ' ἐψενσας ἐλπίδος πολὺ. Conversely (*El.* 809) ἀπασπᾶσαι...φρενὸς | αἶ μαι μόναι παρήσαν ἐλπίδων.

1433 ἄριστος ἐλθὼν πρὸς ἐμέ, having come to me in so noble a spirit; cp. 1411 ἐλήλυθα. This is more natural than to render, 'having proved thyself most noble towards me' (see on 1357).

1434 πρὸς σοῦ, in thy interest: Eur. *Alc.* 58 πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης: *Tr.* 479 δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν, the argument on his side.

1435 χρείας, request: *O. C.* 1754 προσπίτνομέν σοι. ΘΗ. τίς, ὦ παῖδες, χρείας ἀνύσαι;

1437 μηδενὸς προσήγορος, accosted by no one: for the gen., cp. *El.* 1214 οὕτως ἀτιμὸς εἰμι τοῦ τεθνηκότος; *ib.* 344

κείνης διδασκᾶ. With dat. *Ph.* 1353 τῷ προσήγορος; see on 1337: for ὅπου μὴ with fut. indic., on 1412.

1438 For the double ἂν, cp. 139. τοῦτ' depends on *ἴσθι*, not *ἔδρασα*.

1440 φάτις (131), the message brought by Creon from Delphi (86); πᾶσ', 'in full,' explicitly: *Al.* 275 κείνοι...λύπη πᾶς ἐλήλαται. The indefinite person of the φάτις is identified with Oedipus just as in 1382 f.

1441 ἀπολλύναι could refer either to misery in exile (1436), or to death: cp. 100. *Ph.* 232 διωλλύμεν.

1442 εἰ ἵνα...χρείας, see 367.

1444 οὕτως with ἀθλίου: *Ph.* 104 οὕτως ἔχει τι δεῶν ἰσχυρὸς θράσος;

1445 The καὶ belongs to σὺ: 'even thou' who didst not believe Teiresias. This is not spoken in mockery, but with grave sorrow. The phrase πίστιν φέροις as = πιστεύεις (*El.* 735 τῷ τέλει πίστιν φέρων) prob. = 'render belief' (as a tribute due); cp. φόρον, δασμὸν, χρήματα φέρειν,



OE. For the gods' love—since thou hast done a gentle violence to my presage, who hast come in a spirit so noble to me, a man most vile—grant me a boon:—for thy good I will speak, not for mine own.

CR. And what wish art thou so fain to have of me?

OE. Cast me out of this land with all speed, to a place where no mortal shall be found to greet me more.

CR. This would I have done, be thou sure, but that I craved first to learn all my duty from the god.

OE. Nay, his behest hath been set forth in full,—to let me perish, the parricide, the unholy one, that I am.

CR. Such was the purport; yet, seeing to what a pass we have come, 'tis better to learn clearly what should be done.

OE. Will ye, then, seek a response on behalf of such a wretch as I am?

CR. Aye, for thou thyself wilt now surely put faith in the god.

OE. Yea; and on thee lay I this charge, to thee will I make this entreaty:—give to her who is within such burial as thou thyself wouldest; for thou wilt meetly render the last rites to thine own. But for me—never let this city of my sire be condemned to have me dwelling therein, while I live: no, suffer me to abide on the hills, where yonder is

later MSS.; L<sup>2</sup> and Γ have γ' δν, which some add. prefer. But τοι has a pensive tone, while γε here would be almost derisive. 1446 προστρέψομαι L: προτρέψομαι Γ,

and the like figure in Pind. *Ol.* 11. 17 πικῶν | Ἴλα φερέτω χάριν.

1446 καὶ σοὶ γ': yes [I am prepared to abide by Apollo's word], and on thee too I lay an injunction, and I will now make a prayer to thee; i.e. as I turn to the god for what he alone can give (cp. 1519 τοῦ θεοῦ μ' αἰτεῖς δοῦν), so I turn to thee for that which lies in thine own power. The midd. προστρέψομαι as in fr. 759 Ἐργάνην (Athene)...προστρέπεσθε: the active has the same sense in *Al.* 831, *O. C.* 50. On the future, see 1077. There is no cause to desire ἐπισκήψω: each tense has its due force: I now enjoin, and am going on to ask. Just so in *Thuc.* 2. 44 οὐκ ὀλοφύρομαι μᾶλλον ἢ παραμυθήσομαι, where the conjecture ὀλοφύρομαι is needless: 'I do not bewail them, but rather intend to comfort them.' The reading προτρέψομαι must be judged by the context. With it, the sense is:—yes [I am sensible of my duty to Apollo], and I enjoin on thee, and will exhort thee, to do thine. (Cp. 358 προ-

τρέψω; *Plat. Legg.* 711 B πρὸς ἀρετῆς ἐπιτηδεύματα προτρέπεσθαι τοὺς πολίτας.) But this strain of lofty admonition seems little in accord with the tone of the broken man who has just acknowledged Creon's unexpected goodness (1432), and is now a suppliant (cp. 1468). In *Al.* 831 and *O. C.* 50, where προστρέπω is undoubtedly right, προτρέπω occurs as a variant.

1447 τῆς...κατ' οἴκου: the name of Iocasta has not been uttered since 1135. Contrast 950.

1448 τελεῖς absol., like ἔρδειν, perform rites, i.e. the ἐντάφια (*Isae.* or. 8 § 38). The special term for offerings to the dead was ἐναγχεῖν (*Isae.* or. 3 § 46).

1449 ἀξιώθητω, be condemned: *Her.* 3. 145 ἐμὲ μὲν, ὦ κάκιστε ἀνδρῶν, ...ἀδικήσαντα εὐδὲν ἄξιον δεσμοῦ γοργύρης ἤξιωσαι, doomed me to a dungeon though I had done no wrong worthy of bonds.

1451 ἔα, a monosyllable by synizesis, and in *Ant.* 95 ἀλλ' ἔα με. Cp. *Od.* 9. 283 νέα μὲν μοι κατέταξε Ποσειδάων ἐνοσίχθων.

οὐμὸς Κιθαιρῶν οὗτος, ὃν μήτηρ τέ μοι  
πατήρ τ' ἐθέσθην ζῶντε κύριον τάφον,  
ἔξ ἐκείνων, οἳ μ' ἀπωλλύτην, θάνω.  
καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον 1455  
μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἂν ποτε  
θνήσκων ἐσώθην, μὴ 'πί τῳ δεινῷ κακῷ.  
ἀλλ' ἢ μὲν ἡμῶν μοῖρ', ὅποιπερ εἶσ', ἴτω·  
παίδων δὲ τῶν μὲν ἀρσένων μή μοι, Κρέον,  
προσθῇ μέριμναν· ἄνδρες εἰσίν, ὥστε μὴ 1460  
σπάνιν ποτὲ σχεῖν, ἐνθ' ἂν ᾧσι, τοῦ βίου·  
τοῖν δ' ἀθλῖαιν οἰκτραῖν τε παρθένοιον ἐμαῖν,  
οἷν οὐποθ' ἡμῇ χωρὶς ἐστάθη βορᾶς

which some edd. receive: but see comment.

1453 ζῶντε MSS.: ζῶντι Toup.

1458 ὅποιπερ L: ὅπηπερ r, which Brunck and others prefer; but Oed. is thinking rather of the end to which his destiny may go than of the course by which the end is to be reached.

1459 κρέων L: κρέων r. Cp. on 637.

1460 πρόσθῃ (sic) L,

—δρῖσιν, locative dative, cp. γῆ, 1266.

ἐνθα κλήζεται κ.τ.λ., i.e., 'where my Cithaeron yonder is famed,' = 'where yonder is Cithaeron, famed as mine,'—i.e. made famous by the recent discovery that it is Οἰδίπου τροφὸς καὶ μήτηρ (1092). There is an intense bitterness in the words; the name of Cithaeron is for ever to be linked with his dark story. Statius (quoted by Schneidewin) was doubtless thinking of this place: *habeant se lustratusque Cithaeron* (*Theb.* II, 752). κλήζεται is stronger than καλεῖται, as in *Tr.* 659 ἐνθα κλήζεται θυτήρ means, 'where fame (that brought the tidings of his great victory) tells of him as sacrificing.' For the idiom cp. *Il.* II, 757 Ἀλκίον ἐνθα κολώνη | κέκληται.

1453 The words ἐξ ἐκείνων form the decisive argument for the ζῶντε of the MSS. against Toup's specious emendation, ζῶντι. His parents in *their life-time* appointed Cithaeron to be his grave. Now they are dead; but, though he can no longer die by their *agency*, he wishes to die ἐξ ἐκείνων, *by their doom*; i.e. by self-exposure in the same wilds to which they had consigned him (cp. 719 ἔρριψεν ἄλλων χερσὶν εἰς ἄβυστον δρος). The thought of the *dead* bringing death upon the living is one which Sophocles has also in *Ant.* 1026 εἶδες ὡς χρόνῳ | ἐμελλέ σ' ἔκτωρ καὶ θανάῳ ἀποφθίσιν; *Tr.* 1163 (Heracles speaking of Nessus) ζῶντά μ' ἔκτεινεν θανάῳ; *Ant.* 871. The reading ζῶντι,

on the other hand, yields nothing but a weak verbal antithesis with τάφον. Had his parents meant him to *live* in lonely misery on Cithaeron, there would be some point in calling it his 'living grave.' But they meant him to die there forthwith (cp. 1174); ζῶντι, then, would mean nothing more than that the grave was chosen before the babe was dead. — κύριον, appointed by their authoritative decision: cp. Aesch. *Eum.* 541 τοιαῦτά γὰρ ἐπέταται | κύριον μένει τέλος.

1454 ἀπωλλύτην: for the imperf. of intention, cp. Andoc. or. I § 41 τὸν πατέρα μου ἀπόλλω ('sought to ruin'), συνεῖδον ἀποφαίνων.

1455 οἶδα μὴ ἂν πέρσαι = 'I am confident that nothing can destroy me.' μὴ is admissible since οἶδα here = πέποιθα, and μὴ ἂν πέρσαι represents a negative conception of the mind. So with partic. *O. C.* 656 οἶδ' ἐγὼ σε μὴ τινα | ἐνθενδ' ἀπάξοντ'. οἶδα οὐκ ἂν πέρσαι would be more usual; the difference being that this would be the oblique form of οἶδα ὅτι οὐκ ἂν πέρσεις. The ordinary usage is (1) οὐ with infin. (= ὅτι with indic.) after verbs of saying or thinking, λέγω, φημί, οἶμαι, etc.; (2) μὴ with infin. after verbs of feeling confident, promising, etc., as πιστεύω, πέποιθα, ὑπισχνόμαι, ὁμνυμι. But a few exceptions occur both ways, when a verb of either class is virtually equivalent to a verb of the other: e.g. (1) [Dem.] or. 29 § 48 ἀέσθε οὐκ ἂν αὐτὴν λαβεῖν (= ὅτι

Cithaeron, famed as mine,—which my mother and sire, while they lived, set for my appointed tomb,—that so I may die by their decree who sought to slay me. Howbeit of thus much am I sure,—that neither sickness nor aught else can destroy me; for never had I been snatched from death, but in reserve for some strange doom.

Nay, let *my* fate go whither it will: but as touching my children,—I pray thee, Creon, take no care on thee for my sons; they are men, so that, be they where they may, they can never lack the means to live. But my two girls, poor hapless ones,—who never knew my table spread apart,

with most of the later MSS. The ancient grammarians were not agreed on the accentuation of such forms; cp. Chandler, *Greek Accentuation*, § 820, 2nd ed. In Her. 6. 109 MSS. give προσθῆ. Elmsley conjectured προθῆ (V has πρόθη). 1462 ε τοῖν .. οἷν. Attic inscriptions of the 5th and 4th cent. B.C. recognise no dual in -α, -αιν for

οὐκ ἂν ἔλαβεν αὐτήν), but Xen. *Mem.* 1. 2. 41 οἶμαι μὴ ἂν δικάσιαι τυχεῖν τούτου τοῦ ἐπαινου τὸν μὴ εἰδότα: (2) Plat. *Prot.* 336 B ὁμολογεῖ μὴ μετεῖναι οἱ μακρολογίας, but *Apol.* 17 A ὁμολογοῖεν ἂν ἐγωγε οὐ κατὰ τούτους εἶναι ῥήτωρ. Cp. Whitelaw in *Trans. Cam. Phil. Soc.* (1886) p. 34, and Gildersleeve in *Amer. Journ. Philol.* 1. 49.—Whitelaw here takes πέρσαι ἂν as = ἐπερσεν ἂν, and reads τῷ (not τῷ) δεινῷ κακῷ: 'my parents wished to kill me; but nothing could have killed me; I was reserved for *this* dread evil.' Surely, however, it is better to connect the verses with the wish for death which he has just uttered. The poet of Colonus gives Oedipus a presentiment that his end is not to be as that of other men.

1457 with μὴ understand σωθείς, = εἰ μὴ ἐσωθῇ ἐπὶ κακῷ τῷ: cp. *Al.* 950 οὐκ ἂν τὰδ' ἔσθῃ τῇδε μὴ θεῶν μέτα, sc. στάντα = εἰ μὴ ἔσθῃ.

1460 προσθῆ μέριμναν, take care upon thee: so often of assuming a needless burden: Thuc. 1. 78 μὴ .. οἰκείον πόνον προσθήσθε: id. 144 κινδύνους αὐθαιρέτους μὴ προστίθεσθαι: Plat. *Prot.* 346 D ἐχθρας ἐκουσίας . προστίθεσθαι. Elmsley's plausible προθῆ (*El.* 1334 εὐλάβειαν προῦθέμην) would be weaker.—ἄνδρες, males (though not ἐξηνδρωμένοι); cp. *Tr.* 1062 θῆλυς οὐσα κοῖκ' ἀνδρὸς φύσιν.

1462 ε. τοῖν δ' ἀθλίαιν. Instead of supplying πρόσθον μέριμναν, it is better to regard οἷν in 1466 as an anacolouthon for τούτων, arising from the length of the preceding clause. Cp. Antiphon or. 5 §§ 11, 12 δέον σε διωμόσασθαι... ἃ σὺ παρέλθων, where, after a long parenthetic

clause, εἰ has been irregularly substituted for ταῦτα.

1463 ε. οἷν for whom ἡ ἐμὴ βopās τράπεζα the table at which I ate οὐποτε χωρὶς ἐστάθη was never placed apart, ἄνευ τοῦδ' ἀνδρός (so that they should be) without me. Instead of ἄνευ αὐταῖν, we have ἄνευ τοῦδ' ἀνδρός, because (οἷν being dat. of persons affected) οἷν οὐποτε ἡ ἐμὴ τράπεζα χωρὶς ἐστάθη ἄνευ τοῦδ' ἀνδρός is equivalent to ὡς οὐποτε τὴν ἐμὴν τράπεζαν χωρὶς σταθεῖσαν εἰδέτην, (ὥστε εἶναι) ἄνευ τοῦδ' ἀνδρός. This is simpler than to construe: 'for whom the dinner-table, which was (always) mine, was never placed apart, or without me': when ἡμῇ would be a compressed substitute for ἡ ἐμὴ δει οὔσα in the sense of ἀλλὰ ἡ ἐμὴ δει ἦν. We cannot take ἡμῇ βopās τράπεζα as merely = 'the table which I provided': the emphasis on ἡμῇ would alone exclude this. Prof. Kennedy understands: 'apart from whom (οἷν χωρὶς) my dinner-table ne'er was set without my bidding,' i.e. never except on special occasions, when I had so directed. ἄνευ could certainly mean this (*O. C.* 926 etc.). But can we understand Oedipus as saying, in effect,—'who always dined with me—except, indeed, when I had directed that they should *not*'?—I am much inclined to receive Arndt's ἀλλῇ for ἡμῇ (AA for M), as Wecklein has done.—The attributive gen. βopās is equivalent to an adj. of quality like τρέφωμος, as Eur. *Phoen.* 1491 στολὴς τρυφῆς στολὴς τρυφερᾶ: not like ἁμαξᾶι σιτου (Xen. *Cyr.* 1. 4. 18) 'waggon-loads of grain.'—ἐστάθη, because a light table is brought in for



τράπεζ' ἄνευ τοῦδ' ἀνδρός, ἀλλ' ὅσων ἐγὼ  
ψαύοιμι, πάντων τῶνδ' αἰὲ μετειχέτην·

1465

οἷν μοι μέλεσθαι· καὶ μάλιστα μὲν χεροῖν  
ψαῦσαί μ' ἔασον κάποκλαύσασθαι κακά.  
ἴθ' ὦναξ,

ἴθ' ὦ γονῇ γενναῖε. χερσὶ τῶν θυγῶν  
δοκοῖμ' ἔχειν σφας, ὥσπερ ἡνίκ' ἔβλεπον.

1470

τί φημί;

οὐ δὴ κλύω που πρὸς θεῶν τοῖν μοι φίλοι  
δακρυρροοῦντοιν, καὶ μ' ἐποικτεῖρας Κρέων  
ἐπεμψέ μοι τὰ φίλτατ' ἐκγόνοιν ἐμοῖν;

λέγω τι;

1475

ΚΡ. λέγεις· ἐγὼ γάρ εἰμ' ὁ πορσύνας τάδε,  
γνοὺς τὴν παροῦσαν τέρψιν, ἣ σ' εἶχεν πάλαι.

ΟΙ. ἀλλ' εὐτυχοίης, καὶ σε τῇσδε τῆς ὁδοῦ  
δαίμων ἄμεινον ἢ μὲ φρουρήσας τύχοι.  
ὦ τέκνα, ποῦ ποτ' ἔστέ; δεῦρ' ἴτ', ἔλθετε  
ὥς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας,

1480

pronoun-forms in -α, -η. Thus they give, as fem, τῷ, τοῖν, τούτοις, οἷν. See Meis-  
terhans, *Gr. d. Alt. Inschr.* p. 50. 1466 οἷν] Heath's emendation ταῖν is received  
by Bruck, Erfurdt, and others. I found ταῖν in one of the later mss., V<sup>3</sup>, and Blaydes  
cites it from cod. Paris. 2810, with gloss τούτων: it was probably an old conjecture,  
intended to smooth the construction. See comment. on 1462 ff. 1470 σφας L.

the meal, and removed after it (cp. *Il.* 24. 476, *Od.* 10. 354 etc.).—ἄνευ τοῦδ' ἀνδρός, explaining χωρίς, as in *Ph.* 31 κενὴν οἴκησιν is explained by ἀνθρώπων δίχα, *Al.* 464 γυμνὸν φανέντα by τῶν ἀριστείων ἄτερ. ἄνευ as in *Tr.* 336 μάθης ἄνευ τῶνδ', hear apart from these.

1466 μέλεσθαι, infin. for imper.: cp. 462. μάλιστα μὲν: see on 926.

1468 ἴθ' ὦναξ. A moment of agitated suspense is marked by the bacchius interrupting the trimeters, as *Ph.* 749 f. (in an anxious entreaty, as here) ἴθ', ὦ παῖ. So *O. C.* 1271 τί σιγᾶς; 318 τάλαινα. The speech of the agonised Heracles is similarly broken by short dactylic or choriambic phrases, *Tr.* 1081, αἶ, αἶ, ὦ τάλας. 1083 ὦναξ 'Αἰδῶ δέξαι μ', | ὦ Διὸς ἀκτὺς, ταῖσιν. But Soph. has used the license most sparingly, and always, it may be said, with fine effect.

1469 γονῇ γενναῖε, noble in the grain,—one whose γενναϊότης is γνησία, inbred, true,—referring to the ἀπερὴ just

shown by Creon (1433). γονῇ here is not merely intensive of γενναῖε, making it=γενναϊότατε, (as the sarcastic γένει seems to be in *Plat. Soph.* 231 B ἡ γένει γενναῖα σοφιστικῇ, 'the most noble.') Cp. *Al.* 1094 μηδὲν ὦν γοναῖσιν.

1470 δοκοῖμ': for this form, cp. *Ph.* 895 δρῶμ' (n.). ἔχων σφας. σφέας has the accent in Homer when it is emphatic, as when joined with αὐτούς, being then a disyllable: *Il.* 12. 43 σφέας αὐτούς. When non-emphatic and enclitic, it is a monosyllable: *Od.* 4. 77 καὶ σφέας φωνήσας. The perispomenon σφέας corresponds to σφέας, as in σφέας αὐτούς: the enclitic σφας to σφέας. Thus in *O. C.* 486 we must write ὥς σφας καλούμεν with Herm.; where Elmsley gave ὥς σφέας, holding (against the grammarians) that this form was never enclitic. Here, as in 1508, the pronoun is non-emphatic. According to the rule now generally received, a monosyllabic enclitic stands unaccented after a paroxytone word, the latter re-

or lacked their father's presence, but ever in all things shared my daily bread,—I pray thee, care for *them*; and—if thou canst—suffer me to touch them with my hands, and to indulge my grief. Grant it, prince, grant it, thou noble heart! Ah, could I but once touch them with my hands, I should think that they were with me, even as when I had sight...

[CREON'S Attendants lead in the children  
ANTIGONE and ISMENE.]

Ha? O ye gods, can it be my loved ones that I hear sobbing,—can Creon have taken pity on me and sent me my children—my darlings? Am I right?

CR. Yea: 'tis of my contriving, for I knew thy joy in them of old,—the joy that now is thine.

OE. Then blessed be thou, and, for guerdon of this errand, may heaven prove to thee a kinder guardian than it hath to me! My children, where are ye? Come hither,—hither to the hands of him whose mother was your own,

though the *α* might easily be taken for *α*, the accent found in some later MSS. 1474 ἐγγόνων L; ἐκγόνων r (B, V<sup>4</sup>). 1477 ἢ σ' εἶχεν L · ἦν εἶχες r (including A), evidently a prosaic correction. Wunder, whom Hermann and others follow, adopts ἦ σ' εἶχει from one 14th century MS. (Laur 32. 2), taking πάλαι with γνούς. For παροῖσαν Kvíčala conjectures πάρος σὴν, Blaydes παρούσε. 1481 ὥς MSS.: εἰς Elmsley.

maining unaffected: we therefore write εἶχεν σφας. But, according to Arcadius and Herodian, a paroxytone word followed by an enclitic beginning with σφ took the acute on its last syllable, as εἶχεν σφας: see Chandler, §§ 965, 966, 2nd ed.

1471 τί φημί; the cry of one startled by a sound or sight, as Tr. 865: O. C. 315 τί φῶ; Aesch. P. V. 561 τίς γῆ; τί γένος; τίνα φῶ λεύσσειν;

1472 ε. τοῖν...φύλων | δακρυρροούν-τοιν. Cp. Ant. 381 σὺ δὲ ποῦ...; In participles belonging to the 3rd declens. the masc. form of the dual is often used as fem.; indeed the specially fem. forms, such as ἐχούσα, are very rare. See O. C., append. on 1676, p. 293. Similarly τῶ, τοῖν, τούτων, οἷν were the usual fem. forms: cp. 1462 f., 1504, and Ant. 769 n. Thus Xen. Cyr. 1. 2. 11 μίαν ἀμφὶ τοῦτω τῷ ἡμέρα λογίζονται. Plat. Phaedr. 237 D ἡμῶν ἐν ἐκάστῳ δύο τινὲ ἐσὶν ἰδέα ἀρχοντε καὶ ἄγοντε, οἷν ἐπόμεθα. So τῷ θεῷ, τοῖν θεοῖν (Demeter and Persephone).

1474 τὰ φύλατ' ἐκγ. ἡμοῖν, my chief treasure, (consisting in) my two daughters: cp. on 261 κοινῶν παιδῶν κοινά: El 682 πρόσχημ' ἀγῶνος, a glory (consisting in) a contest.

1475 λέγω τι; see Plat. Crat. 404 A κινδυνεύεις τι λέγειν, compared with Symp. 205 D κινδυνεύεις ἀληθῆ λέγειν. Ar. Eq. 333 νῦν δεῖξον ὡς οὐδὲν λέγει τὸ σωφρόνως τραφῆναι, 'what nonsense it is.'

1477 γνούς...πάλαι: aware of the delight which you now feel,—as you ever felt it: i.e. taught by the past to foresee that you would thus rejoice.

1478 Soph. may have been thinking of Aesch. Cho. 1063 ἀλλ' εὐτυχοῖς, καὶ σ' ἐποπτεύων πρόφρων | θεὸς φυλάττοι καιροῖσι συμφοραῖς. τῆσδε τῆς ὁδοῦ, causal gen.: El. 626 θράσους | τοῦδ' οὐκ ἀλύξεις: Eur. Or. 1407 ἔρροι τὰς ἀσύχοι προνοίας.

1479 ἢ μὲ is required here, since with ἢ με the stress would fall wholly on φρουρήσας. On the other hand in 1478 καὶ σε is right, because, after εὐτυχοῖς, the person does not need to be at once emphasised again. This is not, however, like Pl. 13. 724 ἢ μ' ἀνάειρ' ἢ ἐγὼ σέ, where με suffices because the sense is, 'slay or be slain.' In El. 383, 1213 με and σε are justified by the stress on ὑστερον and προσήκει respectively.

1481 ὥς τὰς χεῖρας As the sense is so plainly equivalent to ὥς ἐμέ, we are scarcely justified in changing ὥς to εἰς

αἱ τοῦ φυτουργοῦ πατρὸς ὑμῖν ὧδ' ὄραν  
τὰ πρόσθε λαμπρὰ προύξενησαν ὄμματα·  
ὅς ὑμῖν, ὦ τέκν', οὐθ' ὄρων οὐθ' ἱστορῶν  
πατὴρ ἐφάνθη ἐνθεν αὐτὸς ἠρόθην.

1485

καὶ σφὼ δακρύω· προσβλέπειν γὰρ οὐ σθένω·  
νοούμενος τὰ λοιπὰ τοῦ πικροῦ βίου,  
οἶον βιώσαι σφὼ πρὸς ἀνθρώπων χρεῶν.

ποίας γὰρ ἀστῶν ἤξειτ' εἰς ὁμιλίας,  
ποίας δ' ἐορτάς, ἐνθεν οὐ κεκλαυμέναι  
πρὸς οἶκον ἵξεσθ' ἀντὶ τῆς θεωρίας;  
ἀλλ' ἡνίκ' ἂν δὴ πρὸς γάμων ἤκητ' ἀκμάς,  
τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα,

1490

1487 τὰ λοιπὰ τοῦ πικροῦ] Some of the later mss. have τὰ πικρὰ τοῦ λοιποῦ, which Blaydes prefers, because hitherto their lives had not been bitter. This may have been the motive of the change, unless it was a mere oversight: but L's reading is equivalent to τὸν λοιπὸν βίον τὸν πικρὸν. 1491 ἵξεσθ'] ἤξεσθ' L. 1st hand:

(with Elmsley), or ἐς (with Blaydes). Tr. 366 δόμου | ὡς ταύσδε is a slightly stronger case for such a change, yet not a conclusive one. ἐς is now read for ὡς in Ar. Ach. 242 (ὡς τὸ πρόσθεν) and in Thuc. 8. 36 (ὡς τὴν Μίλητον), 103 (ὡς τὴν Ἀβυδον). Soph. has ὡς ὑμῖν Tr. 366.

1482 ε. Construe: αἱ προύξενησαν ὑμῖν who have effected for you τὰ πρόσθε λαμπρὰ τοῦ φυτ. πατρὸς ὄμματα ὧδε ὄραν that the once bright eyes of your sire should see thus, i.e. should be sightless: cp. his own phrase quoted in 1273 ἐπ' σκότῳ τὸ λοιπὸν...δυσόιατο. Ph. 862 ὡς Ἀἰδὰ παρακείμενος ὄρῳ, he sees as the dead, i.e. not at all. Cp. Xen. Apol. Socr. § 7 ὁ θεὸς δὲ εὐμένειαν προξενεῖ μοι οὐ μόνον τὸ ἐν καιρῷ τῆς ἡλικίας καταλῦσαι τὸν βίον, ἀλλὰ καὶ τὸ ἥ ῥῆστα, the god's kindly offices grant to me that I should close my life etc. προξενεῖν = (1) to be a πρόξενος: then (2) fig., to lend one's good offices: either (a) absol., as O. C. 463 προξενεῖ, stand my friend: or (b) with dat. and acc., or acc. and infin., to effect a thing, or result, for one: Xen. An. 6. 5. 14 ὅτε...με...οὐδένα πω κίνδυνον προξενήσαντα ὑμῖν: Plut. Alex. 22 αὐτῷ...τοιαῦτα ἀνείδη προξενῶν (said of one who panders to vices): Soph. Tr. 726 εἰπὶς τις καὶ θράσος τι προξενεῖ. In particular, προξενεῖν τιρά τινι = συνιστάει, to intro-

duce one person to another. So Prof. Kennedy understands here: 'which introduced to you your father's once brilliant eyes, that you should thus behold them'—i.e. presented them to you in this state. But ὧδ' ὄραν seems thus to lose its force: and the ordinary usage of προξενεῖν confirms the version given above. The conjecture προουτέλησαν ('maltreated') has found some unmerited favour. Besides προουσελούμενος in Aesch. P. V. 438, we find only προουσελούμεν in Ar. Ran. 730.

1484 οὐθ' ὄρων οὐθ' ἱστορῶν. i.e. neither recognising his mother when he saw her, nor possessing any information which could lead him to suspect that she was such. ἱστορεῖν is (1) to be, or (2) to become, ἱστωρ, a knower: i.e. (1) to have information, or (2) to seek it. Sense (2) is more frequent: but Aesch. has (1) in Eum. 455 and Pers. 454. [In Tr. 381 οὐδὲν ἱστορῶν prob. = εἰ οὐδὲν ἱστόρει (imperf.), 'did not ask.']. Here (1) is best, because it would be almost absurd to say that he had wedded Iocasta 'without asking any questions'—as if he could have been expected to do so. Cp. O. C. 273 νῦν δ' οὐδὲν εἰδὼς ἱκόμην ἐπ' ἱκόμην.

1485 ἠρόθην: cp. 1257, 1210.

1489 ε. ὁμιλίας...ἐορτάς. The poet is thinking of his own Athens, though the language is general. ὁμιλίας comprises



the hands whose offices have wrought that your sire's once bright eyes should be such orbs as these,—his, who seeing nought, knowing nought, became your father by her from whom he sprang! For you also do I weep—behold you I cannot—when I think of the bitter life in days to come which men will make you live. To what company of the citizens will ye go, to what festival, from which ye shall not return home in tears, instead of sharing in the holiday? But when ye are now come to years ripe for marriage, who shall he be, who shall be the man, my daughters,

an early corrector (the first, S, acc. to Dubner) changed this to *ἔθεθ'*, writing *σ* above the *ε*, i.e. *ἔθεσθ'*. Some of the later mss. (B, E, V<sup>4</sup>) have *ἤετ'*, generated, doubtless, by *ἤετ'* in 1489: as conversely in 1489 T has *ἔετ'*, prompted by *ἔεσθ'* here. 1493 *ἔσται, τίς*] Elmsley conjectured *ἔστιν δὲ* (one of the later mss., E,

all occasions on which Attic women could appear in public,—as at the delivery of *ἐπιτάφιοι* (Thuc. 7. 45): *ἐορταί* suggests such festivals as the Thesmophoria, the Panathenaea, or the Dionysia (when women were present in the theatre, at least at tragedy). To feel the force of this passage, we must remember how closely the Greek festivals were bound up with the life of the family. Kinsfolk took part in them together: and at such moments a domestic disgrace, such as that which the sisters inherited, would be most keenly felt. In Athenian law-courts the fact of association at festivals could be cited in evidence of family intimacy: Isocr. or. 19 § 10 *ἔως μὲν γὰρ παῖδες ἦμεν, περὶ πλέονος ἡμῶν αὐτῶν ἡγοῦμεθα ἢ τοὺς ἀδελφοὺς, καὶ οὐτε θυσίαν οὐτε θεωρίαν* (public spectacle) *οὐτ' ἄλλην ἐορτήν οὐδεμίαν χωρὶς ἀλλήλων ἡγομεν*. Isae. or. 8 § 13 *καὶ εἰς Διῶυσίαν εἰς ἀγρὸν ἦγεν δὲ ἡμᾶς, καὶ μετ' ἐκείνου τε ἐθεωροῦμεν* (in the theatre) *καθήμενοι παρ' αὐτῶν, καὶ τὰς ἐορτάς ἡγομεν παρ' ἐκείνων πάσας*. It was the Attic custom for a bridegroom *Θεσμοφῶρῃ ἐστιᾶν τὰς γυναῖκας*, to provide a banquet at the next Thesmophoria for the women of his deme (Isae. or. 3 § 80), and also *φράτορας γαμηλίαν εἰσφέρειν*, to provide a banquet for his clansmen when his bride was introduced into his *φρατρία* (or. 8 § 18).

1490 *κεκλαυμένοι*, only poet.: later poets and Plut. have *κέκλαυσμαι*; the poet. *δεδακρυμένοι* also occurs in later prose, Plut., Lucian, etc. The festivals were religious celebrations, which would be polluted by the presence of persons resting under an inherited *ἄγος* (cp. note

on 240). Some word or act reminds the daughters of Oedipus that they are thus regarded, and they go home in tears. Greek sensitiveness to public notice on such occasions might be illustrated by the story in Her. of the affront offered to the deposed king Demaratus by his successor Leotychides at the Spartan festival of the *γυμνοπαίδαι* (6. 67). Demaratus drew his robe over his head, and left the theatre: *κατακαλυψάμενος ἦε ἐκ τοῦ θεήτρου ἐν τὰ ἐκωτοῦ οἰκία*. Contrast the effusive public greeting which Electra imagines herself and Chrysothemis as receiving *ἐν θ' ἐορταῖς ἐν τε πανδήμῳ πόλει* (El. 982).

1491 *ἀντὶ τῆς θεωρίας*, in place of the *sight-seeing* (for which they had looked). *θεωρία* is (1) subjectively, *a sight-seeing*: (2) objectively, *a spectacle*. In sense (1) the article is added here because a definite occasion is meant; usually, the art. is absent: Thuc. 6. 24 *πρόφω δὲψεως καὶ θεωρίας*: Plat. *Rep.* 556 C *ἡ κατὰ θεωρίας ἢ κατὰ στρατείας* (on travels or campaigns): Isocr. or. 17 § 4 *ἅμα κατ' ἐμπορίαν καὶ κατὰ θεωρίαν*. In Her. 1. 30 *τῆς θεωρίας ἐκδημήσας...εἰνεκεν*, the art. is added as in *ἡ εἰρήνη* ('peace') etc., because 'seeing the world' is spoken of generically.

1492 *τίς οὗτος ἔσται, τίς, κ.τ.λ.*, is more animated for *τίς οὗτος ἔσται, ὅστις*. Theocr. 16. 13 *τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλασεῖ*; is compared by Jacobs there, and by Schneidewin here, but is not really similar, since *τοιόσδε* there refers back to v. 5 f., *τίς γάρ...ὑποδέξεται* (κ.τ.λ.);

- τοιαῦτ' ὀνειδίη λαμβάνων, ἃ \*ταῖς ἐμαῖς  
 \*γοναῖσιν ἔσται σφῶν θ' ὁμοῦ δηλήματα; 1495  
 τί γὰρ κακῶν ἄπεστι; τὸν πατέρα πατὴρ  
 ὑμῶν ἔπεφνε· τὴν τεκοῦσαν ἤροσεν, <sup>ἤρω</sup>  
 ὅθεν περ αὐτὸς ἐσπάρη, κακ τῶν ἴσων  
 ἐκτήσαθ' ὑμᾶς ὥνπερ αὐτὸς ἐξέφυ.  
 τοιαῦτ' ὀνειδιεῖσθε· κατὰ τίς γαμεῖ; 1500  
 οὐκ ἔστιν οὐδεῖς, ὦ τέκν', ἀλλὰ δηλαδὴ  
 χέρσους φθαρῆναι καγάμους ὑμᾶς χρεῶν.  
 ὦ παῖ Μενοικέως, ἀλλ' ἐπεὶ μόνος πατὴρ  
 τούτοις λελευσται, νῶ γάρ, ὦ 'φυτεύσαμεν,  
 ὀλώλαμεν δὴ ὄντε, μή σφε \*περιύδης 1505  
 πτωχὰς ἀνάνδρους ἐγγενεῖς ἀλωμένας,  
 μηδ' ἐξισώσης τάσδε τοῖς ἐμοῖς κακοῖς.  
 ἀλλ' οἰκτιρόν σφας, ὧδε τηλικάσδ' ὁρῶν  
 πάντων ἐρήμους, πλὴν ὅσον τὸ σὸν μέρος.  
 ξύννευσον, ὦ γενναῖε, σῇ ψαύσας χερί.  
 σφῶν δ', ὦ τέκν', εἰ μὲν εἰχέτην ἤδη φρένας, 1510

has ἔσται γ' ὅς): 'at languet hoc,' as Hermann says. 1494 **ζ.** τοῖς ἐμοῖς γονεῦ-  
 σιν MSS. Schenkel conjectures γόνουσιν: Arndt, γαμβροῖσιν: Kennedy ταῖς ἐμαῖς |  
 γοναῖσιν. Hartung changes ἐμοῖς to γάμοις, and δηλήματα to 'κμεμαγμένα ('re-  
 proaches which will cleave to your marriage, on your parents' account and on your  
 own'). Heimsoeth would keep γονεῦσιν, and change ἃ τοῖς ἐμοῖς to ἃ 'κ τῆς ἴσης.  
 1497 **ζ.** Nauck supposes that Soph. wrote, after ἔπεφνε, merely οὐπερ αὐτὸς ἐσπάρη, |  
 κακτῆσαθ' ὑμᾶς ὥνπερ αὐτὸς ἐξέφυ. He now grants that ὅθεν can mean ἐξ ἧς, but

1494 λαμβάνων instead of the infin.  
 with παραρρίψει, as Plat. *Legg.* 699 A  
 οὐδεὶς τότε ἐβοήθησεν αὐτὸν ἐκωδύνευσεν  
 ἐνυμαχόμενος.

1498 γοναῖσιν. The disgraces of the  
 polluted house will be ruinous not only  
 to the children of Oedipus, but to his  
 children's children (σφῶν, genit., sc. γο-  
 ναῖς). I formerly read γόνουσι; but Ken-  
 nedy justly objects that the plur. of γόνος  
 is not used; and his conjecture, ταῖς  
 ἐμαῖς γοναῖσιν, gives more point here.  
 For γοναί, 'offspring,' cp. *O. C.* 1192,  
*Ant.* 641. The γονεῦσιν of the MSS.  
 yields no tolerable sense, whether it is  
 referred to Laius and Iocasta or to  
 Iocasta alone.—δήλημα is a hurt, bane,  
 mischief, in a physical or material sense;  
*Od.* 12. 286 ἀνεμοὶ χαλεποὶ, δηλήματα  
 νηῶν: *Hom. Hymn. Apoll.* 364 (of  
 the dead monster) οὐδὲ σὺ γε ζῶονσα κα-  
 κὸν δήλημα βροτοῖσι: Aesch. *fr.* 119 ὁδο-

πόρων δήλημα χωρίτης δρόκων (the ser-  
 pent in the fields, a bane of wayfarers).  
 The disgraces are δηλήματα to the sons  
 and daughters as involving their ruin in  
 life: but could not be called δηλήματα to  
 the dead in the remote figurative sense  
 of *disgracing their memories*. Nor would  
 there be any fitness in the conjunction  
 of harm of another kind to the living.  
 Oedipus here thinks of the living, and  
 of the future, alone. The conject. γαμ-  
 βροῖσιν, besides being far from the MSS.,  
 presumes the event which he regards as  
 impossible.

1496 πατέρα: for the tribrach see on  
 719.

1498 τῶν ἴσων is poetically equiva-  
 lent to τῶν αὐτῶν, i.e. τῆς αὐτῆς: it is  
 like saying, 'from a source which was—  
 even as that whence he sprang,' instead  
 of, 'from the same source whence he  
 sprang.' Cp. 845 σὺ γὰρ γένοιτ' ἂν εἰς

that will hazard taking unto him such reproaches as must be baneful alike to my offspring and to yours? For what misery is wanting? Your sire slew his sire, he had seed of her who bare him, and begat you at the sources of his own being! Such are the taunts that will be cast at you; and who then will wed? The man lives not, no, it cannot be, my children, but ye must wither in barren maidenhood. ✓

Ah, son of Menoeceus, hear me—since thou art the only father left to them, for we, their parents, are lost, both of us,—allow them not to wander poor and unwed, who are thy kinswomen, nor abase them to the level of my woes. Nay, pity them, when thou seest them at this tender age so utterly forlorn, save for thee. Signify thy promise, generous man, by the touch of thy hand! To you, my children, I would have given much

objects to τῶν ἱσων, and to the marriage being dwelt upon at more length than the parricide.

**1508** μή σφε παρίδης MSS. (παρίδης L). Dawes conjectured μή σφε παρίδης: Fritzsche, μή περί σφ' ἰδης: μή παρά σφ' ἰδης Porson: Erfurdt, μή σφε δὴ (μοι Blaydes) προδῶς, and afterwards μή σφ' ἀτιμάσης. **1509** ἐγγενεῖς MSS. (made in L from ἐγγενεῖς). Dindorf conjectures ἐκγενεῖς, comparing ἐκβιος, ἐκτιμος, ἐξούσιος Hermann, ἀστέγους: Schneidewin, ἐκστεγεῖς: Wolff, συγγενήι. **1511** εἰχέτην MSS.:

γε τοῖς πολλοῖς ἴσος, and note.

**1500** ὀνειδιῖσθε: see on 671.

**1501** δηλαδὴ: prosaic, but also in Eur. Or. 789, I. A. 1366.

**1503** ἀλλ' after the vocative, like σὺ δέ, but stronger, as introducing an appeal: as O. C. 1405 ὦ τοῦδ' ὀφθαλμοὶ παῖδες, ἀλλ' ὑμεῖς...μή μ' ἀτιμάσητέ γε: and id. 137.

**1505** δὺ ὄντε, both of us: cp. Tr. 539 δὺ ὄντα μίμνομεν: Eur. Ion 518 σὺ δ' εὐ φρονεῖ γε καὶ δὺ δὲτ' εὐ πράττομεν.—περίδης: on Porson's objection, see Appendix.

**1506** ἐγγενεῖς, your kinswomen as they are (where in prose we should have ὄντας added). The word was full of meaning for an Attic audience, who would think of Creon as placed by Oedipus in the position of ἐπίτροπος (guardian) and κύριος (representative before the law) of the unmarried girls who are here viewed as orphans (1505); their brothers not being of age. Cp. Isae. or. 5 § 10; [Dem.] or. 46 § 18.

**1507** ἐξισώσης τάσδε, do not put them on the level of my miseries: cp. 425: for τάσδε instead of τὰ τῶνδε κακά, cp. note on 467.

**1508** τηλικαῦδ', at their age, i.e. so young: Ant. 726 αἱ τηλικαῖδε (so old) καὶ διδασκόμεθα δὴ | φρονεῖν πρὸς ἀνδρὸς τηλικαῖδε (so young) τῇ φύσει;

**1509** πλὴν ὅσον τὸ σὸν μέρος, except in so far as, on thy part, οὐκ ἐρημοὶ εἰσιν.

**1511** εἰχέτην, 2nd pers. dual, with the form proper to the 3rd (μετειχέτην, 1465). Before the Attic period, the Greek language had attained to this regular distinction of active dual forms:—(1) primary tenses, 2nd pers. -τον, 3rd pers. -των; (2) secondary tenses, 2nd pers. -τον, answering to Skt. *tam*: 3rd pers. -την, Skt. *tām*. As regards (2), two classes of exceptions occur: (a) Homeric 3rd pers. in -τον instead of -την; three instances, διώκετον (Il. 10. 364), ἐτεύχετον (13. 346), λαφύσσετον (18. 583). These Curtius refers to 'the want of proper linguistic instinct on the part of some late rhapsodist.' (b) Attic 2nd pers. in -την instead of -τον. Our εἰχέτην here is the only instance proved by metre: but 8 others are established. Against these fall to be set at least 13 Attic instances of the normal -τον. Curtius regards the 2nd pers. in -την as due to a false analogy. In the *third* person dual -την was distinctive of the secondary tenses. Attic speech sometimes extended this distinction to the *second* person also. (Curtius, *Verb* 1. 80, Eng. tr. 53.) Cp. n. on O. C. 1378 f.



πόλλ' ἂν παρήνουν· νῦν δὲ τοῦτ' εὐχεσθὲ μοι,  
οὗ καιρὸς \*ἐᾷ ζῆν, τοῦ βίου δὲ λῳονος  
ὑμᾶς κυρῆσαι τοῦ φυτεύσαντος πατρός.

KP. ἄλλ' ἵν' ἐξήκεις δακρύων· ἀλλ' ἴθι στέγης ἔσω. 1515

OI. ✓ πειστέον, κεί μὴδὲν ἡδύ. KP. πάντα γὰρ καιρῷ καλά.

OI. ✓ οἷσθ' ἐφ' οἷς οὖν εἶμι; KP. λέξεις, καὶ τότε εἴσομαι  
✓ κλύων.

OI. ✓ γῆς μ' ὅπως πέμψεις ἄποικον. KP. τοῦ θεοῦ μ' αἰτεῖς  
✓ δόσιν.

OI. ✓ ἀλλὰ θεοῖς γ' ἐχθιστος ἦκω. KP. τοιγαροῦν τεύξει  
✓ τάχα.

OI. φῆς τάδ' οὖν; KP. ἂ μὴ φρονῶ γὰρ οὐ φιλῶ λέγειν  
✓ μάτην. 1520

OI. ✓ ἀπαγέ νῦν μ' ἐντεῦθεν ἦδη. KP. στεῖχέ νυν, τέκνων  
δ' ἀφού.

εἰχετόν γ' Brunck. 1512 εὐχεσθὲ μοι MSS. (In L the third ε had been αι.)—Wunder, εὐχεσθ' ἐμοί: Blaydes, τοῦθ' ἐν εὐχομαι (so Wecklein), suggesting also τοῦτ' ἐπεύχομαι: Dindorf, ἡδύθω μόνον. (Plat. *Phaedr.* 279 C has ἡδύκται, pass., and Soph. *Tr.* 610 ἡδύγμην, midd.: but the imperat. of ἡδύγμαι does not occur.) 1513 οὗ καιρὸς ἀεὶ ζῆν τοῦ βίου δὲ λῳονος MSS. The modes of correction tried have been chiefly three. (1) Omitting ζῆν, Elmsley explains thus: εὐχεσθε κυρῆσαι τοῦ βίου οὗ καιρὸς ἀεὶ (κυρῆσαι ἐστί), λῳονος δὲ τοῦ φυτ. πατρός. Hermann, also omitting ζῆν, makes εὐχεσθε passive (i.e. 'let that prayer be made for you by me, which is fitting at each season'). (2) Omitting τοῦ. Hartung writes, οὗ καιρὸς, ἀεὶ ζῆν, βίου δὲ

1512 #. Oedipus now turns from Creon to the children. The few words which he addresses to them are spoken rather to the older hearers and to himself. τοῦτ' εὐχεσθὲ μοι, 'make this prayer, as I bid you' (not, 'pray on my account,' in which sense Wunder reads ἐμοί): the ethic dat. μοι in request, as *O. C.* 1475. In these words Oedipus is thinking solely of his children: he has now passed away from the thought of self (1458). ὑμᾶς in 1514 is no argument for understanding με as subject to ζῆν: rather it is added to mark the contrast with πατρός.

1518 I prefer οὗ καιρὸς ἐᾷ ζῆν, τοῦ βίου κ.τ.λ. to οὗ καιρὸς ἀεὶ ζῆν, βίου κ.τ.λ. on these grounds. 1. τοῦ before βίου, though not required, is commend- ed, by Greek idiom; it also gives a de- cidedly better rhythm; and it is not likely to have crept into the text, since the oc- currence of ἀεὶ with the α long was not so uncommon that it should have sug-

gested the need of supplementing the metre by τοῦ; but, apart from metrical motive, there was no other for intruding the article. 2. οὗ καιρὸς, without any verb, though a possible phrase, is a harsh one. 3. From εαι to ἀεὶ would be an easy transition. And καιρὸς ἐᾷ is quite a natural expression: cp. Eur. *I. A.* 858 δοῦλον· οὐχ ἄβρύνομαι τῷδ'· ἢ τύχη γὰρ οὐκ ἐᾷ. The foreboding of Oedipus is that his daughters must become home- less exiles (1506) unless Creon shelters them at Thebes. 'To live *where occa- sion allows*' means in his inner thought, 'to live at Thebes, if that may be—if not, in the least unhappy exile that the gods may grant you.' The monosyllabic ἐᾷ (1451, *Ant.* 95) and ἐᾷ (*Il.* 5. 256 τρεῖς μ' οὐκ ἐᾷ Παλλὰς Ἀθήνη) go far to remove the metrical objection. Meineke's conjecture, ᾗ, gives a more prosaic phrase, and is too far from the ἀεὶ of the MSS.

1519 ἐξήκει: see on 1357.

1516 καιρῷ=ἐν καιρῷ. In Thuc. 4.

counsel, were your minds mature; but now I would have this to be your prayer—that ye live where occasion suffers, and that the life which is your portion may be happier than your sire's.

CR. Thy grief hath had large scope enough: nay, pass into the house.

OE. I must obey, though 'tis in no wise sweet. CR. Yea: for it is in season that all things are good.

OE. Knowest thou, then, on what conditions I will go?

CR. Thou shalt name them; so shall I know them when I hear.

OE. See that thou send me to dwell beyond this land.

CR. Thou askest me for what the god must give.

OE. Nay, to the gods I have become most hateful. CR. Then shalt thou have thy wish anon.

OE. So thou consentest? CR. 'Tis not my wont to speak idly what I do not mean.

OE. Then 'tis time to lead me hence. CR. Come, then,—but let thy children go.

ἀφρονος. Blaydes and Campbell read thus, but keep *del*, and place no comma after *καιρός*. (3) Others alter *del*. Dindorf gives οὐ καιρός ἐφ' ἤν, τοῦ βίου δὲ λήγοντος. This has been the most generally received emendation, and seems the best. Meineke, οὐ καιρός ἢ ἤν. Blaydes, αὐ καιρός, εἰ ἤν. 1517 εἰμι L: εἴμι Brunck. 1518 πέμψεις L 1st hand, corrected to πέμψημι, and then (by a still later hand) back to πέμψημι. The later MSS. are divided, but most have πέμψεις. ἀπ' οἴκων L, ου written over ου by a late hand. Most of the later MSS. have ἀπ' οἴκων (over which in A is γρ. ἀποίκων), but V<sup>2</sup> has ἀποίκων, and B ἀποίκων. 1521 νῦν (bis) L, and so Wolff; νῦν (bis) Brunck, and most edd. T has νῦν . . . νῦν, but this, at least, can hardly be

59 most MSS. give εἰ μὴ καιρῷ τύχοιεν ἐκότεροι πρᾶσσοντες: Classen reads ἐν καιρῷ on the ground that Thuc. so has it in 1. 121, 5. 61, 6. 9.

1517 The words οἷός' ἐφ' οἷς οὖν εἴμι; were said with some return of his former agitation: λέγεις κ.τ.λ. is said by Creon with calm, grave courtesy; they have nothing in them of such irony as, 'I shall know when you are pleased to tell me.' So Aesch. *Theb.* 260 ET. αἰτουμένῳ μοι κόῤῥον εἰ δόλῃς τέλος: 'would that thou couldst grant me a light boon.' XU. λέγεις ἂν ὡς τάχιστα, καὶ τάχ' εἰσομαι (i.e. and then I shall know if I can serve thee).

1518 ὅπως πέμψης: sc. ὅρα: Xen. *An.* 1. 7. 3 ὅπως οὖν ἔσεσθε ἄνδρες, 'see that ye be': Plat. *Rep.* 337 A ὅπως μοι, ὦ ἄνθρωπε, μὴ ἐρείς. Not (εἴμι ἐπὶ τοῖς), ὅπως κ.τ.λ.

1519 ἀλλὰ θεοῖς γ': i.e. 'Nay, the gods, who hate me, will not be displeased that I should be thrust forth.' For the synizesis in θεοῖς cp. 215.—ἤκω: cp.

1357, O. C. 1177 ἐχθιστον ἦκει, has come to be most hateful. Creon's reply, τοιγαροῦν τεύξει τάχα, means: 'if the gods do desire thy banishment, thou wilt soon have thy wish'—when the oracle at Delphi is consulted (1443). According to the story which Soph. follows, Oedipus was at first detained at Thebes against his own wish. But when some time had elapsed, and that wish had given place to a calmer mood, the Thebans, in their turn, demanded his expulsion; and Creon then yielded (O. C. 433 ff.).

1520 εἰ μὴ φρονῶ. In the O. C. (765 ff.) Creon is represented as opposing a distinct refusal to this prayer of Oedipus. His words here could mean: 'No, I do not promise, for I am not wont to speak vain words when I lack knowledge' (φρονῶ as in 569): i.e., 'I cannot tell how Apollo may decide.' But I now think that, on the whole, it suits the context better to take them as expressing consent (εἰ μὴ φρονῶ = what I do not mean to do). As this consent can be only pro-

ΟΙ. μηδαμῶς ταύτας γ' ἔλη μου. ΚΡ. πάντα μὴ βούλου κρατεῖν.

καὶ γὰρ ἀκράτησας οὐ σοι τῷ βίῳ ξυνέσπετο.

ΧΟ. ὦ πάτρας Θήβης ἑνοικοι, λεύσσει', Οἰδίπους ὅδε,  
ὃς τὰ κλείν' αἰνίγματ' ᾔδει καὶ κράτιστος ἦν ἀνὴρ, 1525  
\*οὐ τίς οὐ ζήλω πολιτῶν \*ταῖς τύχαις \*ἐπέβλεπεν,  
εἰς ὅσον κλύδωνά δεινῆς συμφορᾶς ἐλήλυθεν.  
ὥστε θνητὸν οὐτ' ἐκείνην τὴν τελευταίαν ἰδεῖν  
ἡμέραν ἐπισκοποῦντα μηδέν' ὀλβίζειν, πρὶν ἂν  
τέρμα τοῦ βίου περάσῃ μηδέν' ἀλγεινὸν παθῶν. 1530

night, though *οὐν . . . εἶν* would be quite defensible. 1528 τῷ βίῳ] διὰ βίου Nauck. 1524-1530 The mss. rightly give these verses to the Chorus. The Scholiast gives them to Oedipus, but thinks that the play would end better with v. 1523: τὰ γὰρ ἐξ ἧς ἀνοίκεια, γνωμολογοῦντος τοῦ Οἰδιποδοῦ. This error arose, as Dindorf points out, from the fact that in Eur. *Phoen.* 1758 ff. Oed. speaks similar verses, of which the first two are taken almost *verbatim* from our passage.—ὦ πάτρας κλεινῆς πολῖται, λεύσσει', Οἰδίπους ὅδε, ὃς τὰ κλείν' αἰνίγματ' ἔγνω καὶ μέγιστος ἦν ἀνὴρ.—Fr. Kitter would delete vv. 1524-1530: but the close of the play would then be too abrupt. 1526 ὅστις οὐ ζήλω πολιτῶν καὶ τύχαις ἐπιβλέπων L. In the later mss. the only variations are *ἐν* for *οὐ* (V, M, M<sup>s</sup> 1st hand), and *βίῳ* for *ζήλω* (M),—mere blunders. Musgrave conjectured, *ὅν τίς οὐ ζήλω πολιτῶν τῆς τύχης ἐπέβλεπεν*; (So Blaydes.)

visional—depending on the approval of Apollo—it is not necessarily inconsistent with *O. C.* 765 ff.

1522 Ἐλη μου: cp. 1022 χειρῶν λαβών.

1524-1530 See critical note. These verses are spoken by the Chorus, as Creon turns with Oedipus to enter the house. The calm close which the tragedy requires would be wanting if they were spoken by the chief sufferer himself. Of extant Greek tragedies, the *Prometheus* and the *Agamemnon* are the only ones which end with words spoken by one of the actors; and in each case this is justified by the scheme of the trilogy to which the play belonged.

1525 Here, as elsewhere, the mss. fluctuate between ᾔδει and ᾔδη. The Attic ᾔδη, as *first* pers. sing., is contracted from ᾔδεα: in the *third*, the classical form was not ᾔδη but ᾔδει, or, before a vowel, ᾔδειν (as it *must* be in Eur. *Ion* 1187, Ar. *Pax* 1182 etc.). No 3rd sing. in *ea*, from which *η* could come, is said, or can be supposed, to have existed. Aristarchus, indeed, is quoted by the schol. on *Il.* 5. 64 in favour of the *η*. But the Doric 3rd sing. ἀπολώλη in *Tab. Heracl.* 1. 39 is the only such form which is beyond question. Curtius (*Verb* 11.

237, Eng. tr. 431 ff.) therefore agrees with those textual critics who, like La Roche, Cobet, and Kontos (*Δόγμης* 'Ερμῆς p. 61) would always write the 3rd sing. ᾔδει (or ᾔδειν). ᾔδει αἰνίγματα (*plur.* with reference to the hexameter ᾔδη in which it was chanted) = knew *instinctively*, by the intuition of genius: in Eur. *Phoen.* 1759 the adapter of this verse has altered ᾔδει (perhaps by a slip of memory) to the more natural but less forcible ἔγνω, 'read aright,' solved.

1526 οὐ τίς οὐ ζήλω . . ταῖς τύχαις ἐπέβλ., 'on whose fortunes what citizen did not look with emulous admiration?' (Cp. Xen. *Hiero* 1. 10 πῶς δὲ πάντες ἐξήλουν ἂν τοὺς τυράννους;) To me it appears certain that we should here read the interrogative τίς, with ἐπέβλεπεν instead of ἐπιβλέπων. Cp. *O. C.* 1133 ὦ τίς οὐκ ἐνὶ κηλὶ κακῶν ξυνοίκος; 871 ὅπου τίς ὄρνις οὐχὶ κλαγγάνα; *EL.* 169 f τί...οὐκ... | ...ἀγγελίας: Eur. *Phoen.* 878 ἀγὼ τί δρῶν οὐ, ποῖα δ' οὐ λέγων ἔπη. | εἰς ἔχθος ἤϊθον. Dem. or. 18 § 48 ἐλαυνομένων καὶ ὑβριζομένων καὶ τί κακὸν οὐχὶ πασχόντων πᾶσα ἡ οἰκουμένη μεσση γέγοθεν. Then the καὶ of the mss. should probably be ταῖς: though it is possible (as Whitelaw proposes) to take ζήλω καὶ τύχαις as 'his glory and his fortunes':



OE. Nay, take not these from me! CR. Crave not to be master in all things: for the mastery which thou didst win hath not followed thee through life.

CH. Dwellers in our native Thebes, behold, this is Oedipus, who knew the famed riddle, and was a man most mighty; on whose fortunes what citizen did not gaze with envy? Behold into what a stormy sea of dread trouble he hath come!

Therefore, while our eyes wait to see the destined final day, we must call no one happy who is of mortal race, until he hath crossed life's border, free from pain. ✓

Combining ἐπέβλεπεν with two others (Martin's οὐ τις, and Ellendt's ταῖς for καὶ) Hartung restored, οὐ τις οὐ ζήλω πολιτῶν ταῖς τύχαις ἐπέβλεπεν. Nauck now reads, οὐ τις οὐ ζήλω πολιτῶν ἢν τύχαις ἐπιβλέπων (ἦν for καὶ with Enger). Campbell conjectures πρῶτος ἐν ζήλω πολιτῶν καὶ τύχαις ἐπιφλέγων, citing a gloss ἐπαιρόμενος (ὅν ἐπιβλέπων) which occurs in M (not, however, in E, where on p. 110, which contains vv. 1518-1530, there is no gloss). 1528 ἐκείνην] κείνην L 1st hand: the initial εἰς is from the first corrector (S).—ιδεῖν has been suspected: see comment on 1529. 1529 In L four words (probably belonging to a gloss) have been erased above μηδέν' ὀλβίζειν πρὶν ἂν. In the margin the first corrector has written γρ. πάντα προσδοκᾷν ἕως ἂν: i.e., some copies had πάντα προσδοκᾷν ἕως (to which the corrector of L has wrongly added ἂν) for μηδέν' ὀλβίζειν πρὶν ἂν,—a conjecture of the same class as that noticed on v. 134.

cp. *Al.* 503 οἷας λατρείας ἀνθ' ὅσου ζήλου τρέφει. I doubt, however, whether ἐπέβλεπεν, without ζήλω, could mean 'admired.' On the usage of the verb ἐπιβλέπω, see Appendix.

1529 The use of ἐπισκοποῦντα is peculiar. I take the exact sense to be:—'*fixing one's eye on the final day (as on a point towards which one is moving), that one should see it,*' i.e. 'until one shall have had experience of it.' Thus ἐπισκοπεῖν is used in a sense closely akin to its common sense of 'attentively considering' a thing: and the whole phrase is virtually equivalent to, '*waiting meditatively to see the final day.*' For the added infin., cp. *Thuc.* 3. 2 νεῶν ποίησιν ἐπέμενον τελεσθῆναι, καὶ ὅσα ἐκ τοῦ Πόντου ἔδει ἀφικέσθαι. Cp. *Plin.* 7 § 132 *alius de alio iudicat dies, et tamen supremus de omnibus, ideoque nullis credendum est.* Hartung proposed to replace ιδεῖν by γε δεῖ (where γε would be intolerable); Stanley by ἔδει, Seyffert by δέον, and Nauck by χρεών. Kennedy, keeping ιδεῖν, changes ἐκείνην into ἀμεινον. But the infin. ὀλβίζειν as a 'sententious' imperative (see on 462) is appropriate in this γνώμη. The accus. (θυητόν δυν', ἐπισκοποῦντα) stands with the infin. when, as here, the infin. represents an imperat. of the third person;

cp. *Il.* 3. 284 εἰ δέ κ' Ἀλέξανδρον κτελεῖν ξανθὸς Μενέλαος, | Τρῶας ἐπειθ' Ἑλένην καὶ κτήματα πάντ' ἀποδοῦναι, with Leaf's note: and *Madvig Gr.* § 546. When the infin. = an imperat. of the second pers., the case is regularly the nom. (*Od.* 11. 441), rarely the acc. (*Hes. Op.* 389). The view that ὀλβίζειν depends on ὥστε requires a shorter pause at ἐλήλυθεν, and thus weakens the effect of v. 1527.

μηδέν' ὀλβίζειν. *Eur. Androm.* 100 ff. partly reproduces the language of this passage: *χρὴ δ' οὐπορ' εἰπεῖν οὐδέν' ὀλβίων βροτῶν, | πρὶν ἂν θανόντας τὴν τελευταίαν ἰδῇς | ὅπως περὶ σπας ἡμέραν ἦξει κάτω.* He has the thought also in *Tro.* 510, *Heracl.* 866, *I. A.* 161, as *Soph.* in *Tr.* 1 and fr. 588. The maxim, 'Call no man happy before death,' first appears in Greek literature as a set γνώμη in *Aesch. Ag.* 928 ὀλβίῳ δὲ χρὴ | βίῳ τελευτήσαντ' ἐν εὐεστοῖ φιλῇ but Aristotle recognises the popular tradition which ascribed it to Solon. In *Her.* 1. 32 Solon says that a man may be called εὐτυχὴς in life, but ὀλβιος only after a life exempt from reverse. Cp. *Iuv.* 10. 274 f. *Ei Croesum, quem vix iusti facunda Solonis Respicere ad longae iussit spatia ultima vitae,* where Mayor refers to the proverb *Ἀυδὸς (Croesus) ἀποθνήσκει σοφὸς ἀνὴρ*, and τέλος δρᾶ

βίου (Paroemiogr. II. 187, I. 315 n.), and to notices of the saying in Cic. (*De Fin.* 2 § 87, 3 § 76), Diog. Laert. (1 § 50 τὰ θριλούμενα), Ovid (*Mel.* 3. 135), Seneca (*De Tranq. An.* 11 § 12), Josephus (*Bell. Jud.* 1. 5. 11 = 29 § 3), Arrian (7 § 16. 7), Lucian (*Charon* 10). cp. Eccles. 11. 28. Does Solon mean, Aristotle asks, (1) that a man *is* happy when he is dead? Or (2) that, after death, he *may be said to have been* happy? If (1), Arist. declines to allow that the dead are positively

happy; and popular opinion, he says, denies that they are always negatively so, *i.e.* free from unhappiness. If (2), then is it not absurd that at the time when he *is* happy we are not to call him so? The fallacy, he concludes, consists in treating 'happiness' as dependent on bright *fortunes*: οὐ γὰρ ἐν ταύταις τὸ εὖ ἢ κακῶς, ἀλλὰ προσδίδται ταύτων ὁ ἀνθρώπινος βίος, καθάπερ εἶπαμεν, κύρια δ' εἰσὶν αἱ κατ' ἀρετὴν ἐνέργειαι τῆς εὐδαιμονίας, αἱ δ' ἐναντίαι τοῦ ἐναντίου. (*Eth. Nic.* I. 11.)

## APPENDIX.

*The Oedipus Tyrannus at Harvard.*—Reference has been made in the Introduction (§ 29) to the performance of the *Oedipus Tyrannus* by members of Harvard University in May, 1881. The thorough scholarship, the archæological knowledge and the artistic skill which presided over that performance invest the record of it with a permanent value for every student of the play. Where the modern imagination most needs assistance, this record comes to its aid. Details of stage-management and of scenic effect, which a mere reading of the text could suggest to few, become clear and vivid. Mr H. Norman's 'Account of the Harvard Greek Play'—illustrated by excellent photographs—is, in fact, a book which must always have a place of its own in the literature of the *Oedipus Tyrannus*. I select those passages which relate to the principal moments of the action; and, for more convenient reference, I arrange them in successive sections.

§ 1. *Opening Scene.* 'Account,' p. 65. 'The scene behind the long and narrow stage is the palace of Oedipus, king of Thebes,—a stately building with its frieze and columns. There is a large central door with two broad steps, and two smaller side doors; all three are closed. In the centre of the stage in front is a large altar; beside each of the smaller doors of the palace is another altar. A flight of steps leads from the stage at each side. The sound of the closing doors has warned the audience that the long-expected moment is at hand, and an immediate silence ensues. Under these circumstances the first notes of the orchestra come with great effect, and the entire prelude is unusually impressive. As it closes, the spectators are sympathetic and expectant.

'Slowly the crimson curtains on the right-hand side below the stage are drawn apart, and the Priest of Zeus enters, leaning on a staff, a venerable and striking figure.... Behind him come two little children. They are dressed in soft white tunics and cloaks, their hair is bound with white fillets, and they carry in their hands olive branches twined with wool,—

ἐλαίας θ' ὑψιγέννητον κλάδον,  
λήνει μέγιστῃ σωφρόνως ἑστεμμένον.



This shows that they come as suppliants. Behind the children come boys, then youths, and then old men. All are dressed in white and carry suppliant boughs; in the costumes of the men, the delicate fabric of the undergarment, the *χιτών*, contrasts beautifully with the heavy folds of the *ἱμάτιον*. With grave, attentive faces the procession crosses the front of the stage, and mounts the steps; the suppliants lay down their branches and *seat themselves on the steps of the altars*. The priest alone remains standing, facing the palace door.

'The first impression upon the spectators was fortunate. The innocent looks of the children, the handsome figures of the men, the simplicity and solemnity of their movements, set off as they were by the fine drapery of their garments and the striking groups around the altars, had an instant and deep effect. It is safe to say that fears of crudeness or failure began rapidly to vanish. The spectacle presented at this moment was one of the most impressive of the play.

'After a short pause the great doors of the palace are thrown back, and the attendants of Oedipus enter and take up their positions on each side. They wear thin lavender tunics reaching nearly to the knee. Their looks are directed to the interior of the palace, whence, in a moment, Oedipus enters. His royal robes gleam now with the purple of silk and now with the red of gold; gold embroidery glitters on his crimson tunic and on his white sandals; his crown gives him dignity and height.

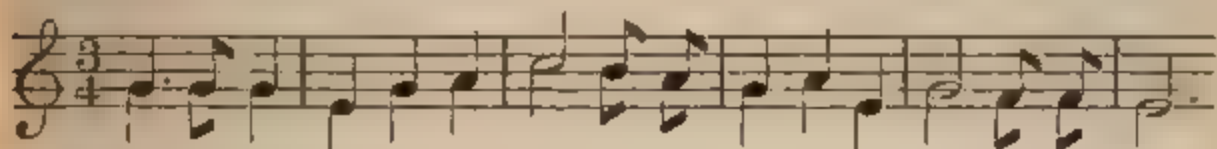
'For an instant he surveys the suppliants, and then addresses them.'

§ 2. *Arrival of Creon from Delphi: verses 78 ff. 'Account,' p. 69.* 'While Oedipus is speaking, the children on the [spectators'] left of the stage have descried some one approaching, and one of them has pointed him out to the priest. It is Creon, who enters with rapid strides, wearing a wreath of bay leaves sparkling with berries, the symbol of a favorable answer. He is dressed in the short salmon-colored tunic and crimson cloak, with hat and staff. A hasty greeting follows; and Oedipus, the priest, and the suppliants wait for the answer of the oracle.'

§ 3. *Withdrawal of the Suppliants, and Entrance of the Chorus: vv. 143—151, p. 71.* 'With the assurance of speedy aid [for the Thebans] he [Oedipus] leads Creon into the palace, and the attendants follow and close the doors. Slowly the white-robed suppliants rise; the petition being granted, each one takes his bough, and led by the priest they descend the steps and disappear.

'As the last figure passes out of sight the notes of the orchestra are heard once more, this time with a measured beat which instantly attracts attention, and the Chorus of old men of Thebes issues from the same entrance. They are men of various ages, dressed in tunics reaching to the instep, and full *ἱμάτια*, of harmonious soft warm colors. The excellence of the costumes was marked; each man seemed to have worn his dress for years, and to exhibit his individuality in the folds of it. They enter three deep, marching to the solemn beat of the music; and as the

first rank comes in sight of the audience the strains of the choral ode burst from their lips.



Shoulder to shoulder and foot to foot the old men make their way to the altar on the floor of the theatre and take up their positions around it. This entrance of the Chorus was surpassed in dramatic effect by few features of the play: the rhythmical movements, the coloring and drapery, the dignity of the faces, the impressive music sung in unison by the fifteen trained voices,—all these combined to produce a startling effect on the audience.'

§ 4. *Entrance of Teiresias*, v. 297, p. 75. 'At this moment Teiresias enters, a towering venerable figure, with long white hair and beard. He is guided to the stage by a boy, whose blue cloak contrasts with the snowy draperies of the old man.' *His exit*, v. 462, p. 79. 'The two men part in deadly anger, Oedipus going within the palace and the boy leading Teiresias down the steps [from the stage, see § 1]....Once more the music sounds, and the Chorus gives voice to its feelings concerning the strange scene which has just been enacted.'

§ 5. *Entrance of Creon, when he comes to repudiate the charge of treason brought against him by Oedipus*: v. 512, p. 81. 'As the strains of [choral] music die away, Creon is seen hastily ascending the steps [to the stage] on the right [of the spectators: cp. § 2]. He is no longer dressed as a traveller, but in garments suited to his high rank. His tunic is of delicate dark crimson material, with a gold border; his *ἱμάτιον* is of bright crimson cashmere, with a broader gold border; his sandals are of crimson and gold. He strides to the centre of the stage and bursts out in indignant denial of the charges that Oedipus has made against him.'

§ 6. *Jocasta enters while high words are passing between Oedipus and Creon*: v. 631, p. 83. 'Just as this [altercation] reaches its height the doors of the palace are seen to open, and the Chorus bids both angry speakers cease, as Jocasta is approaching. The attendants of Jocasta enter and place themselves on each side of the door, and a moment later the queen herself stands upon the threshold. Oedipus turns to her with welcome, and Creon with a gesture of appeal.

'Her dress consists of a richly trimmed silvery undergarment, and an *ἱμάτιον* of crimped pale yellow silk. She wears a crown, bracelets, and necklace, and white sandals embroidered with gold.'

It was upon this group—the first complex one in the play—that Mr F. D. Millet based his scheme of the costumes, to which he gave long study, both from the historical and from the artistic point of view, and which he has described in the *Century Magazine* of Nov., 1881. From this article, Mr Norman (p. 83) quotes the following passage:—

'It was part of the original scheme that in each group the most prominent character should, as far as possible, be the focus, not only of interest in the text, but from the point of view of costume. Let us see how the first complex group fulfilled this condition. On the stage left stood Oedipus, in rich but deep-toned red; on the right, Creon, equally in red, but of a color entirely different in scale; the attendants of the king, in lavender tunics bordered with gold-embroidered white, flanked the doorway, and the two attendants of Jocasta, in delicate blue and salmon, brought the eye by a pleasing graduation in intensity of color and strength of tone up to the figure of the queen, clothed in lustrous and ample drapery.'

§ 7. *Arrival of the Messenger from Corinth*: v. 924, p. 89. 'As the Chorus closes, Jocasta enters [v. 911] in a new state of mind. She has comforted Oedipus by ridiculing all oracles; but she is not without faith in the power of Gods, and she brings frankincense and garlands, and lays them with a prayer upon the altar.

'While she is speaking, an old man has entered on the left below the stage. He is dressed as a common traveller, in a tunic and short cloak, his hat slung over his shoulder, and a stout staff in his hand. It is the messenger from Corinth. He looks round as if in search of something, and as soon as the queen has finished her prayer he inquires of the Chorus where the home of Oedipus, or, better still, the king himself, can be found. He is promptly informed that the mansion he sees is the palace of Oedipus, and that the lady before it is the queen. With a profound salutation as he ascends to the stage, he declares himself to be the bearer of news at once good and bad. Old Polybus, king of Corinth, is dead, and the citizens are about to make Oedipus king. This is indeed news to Jocasta. Oedipus has long avoided Corinth lest he should slay his father, Polybus, now he can return, as king, all fear dispelled. Oedipus enters in response to her summons. His royal robes have been exchanged for simpler ones of white and gold. He, too, learns the news with triumph.'

§ 8. *Jocasta divines the worst:—her final exit*; vv. 1040—1072, p. 92. 'But Jocasta? At the other end of the stage the queen is writhing in anguish. The deep-red cloak which she wears is twisted about her; now she flings her hands up and seems about to speak, then her hands are pressed on her mouth to stop the cries which rise, or on her bosom to silence the beating of her heart. She rushes toward the king, but stops half-way; her face shows the tortures of her soul. The truth is all too clear to her. The spectator feels that this suspense cannot last, and relief comes when the Chorus suggests that perhaps Jocasta can tell something about the shepherd of Laius. When appealed to by Oedipus, she forces the suffering from her face and turns with a smile. But Oedipus has gone beyond recall. Her last appealing words are scorned, and with the language and the gesture of despair she rushes from the stage.'



§ 9. *The Herdsman of Laius is brought in: the whole truth is extorted from him: vv. 1110—1185, pp. 94 ff.* 'As the music ceases the attendants of Oedipus appear at the entrance on the right, supporting a strange figure between them. It is an aged man, with grizzled hair and beard, clothed in coarse homespun cloth, and with a rough, untanned sheepskin over his shoulders. He supports himself on a sapling staff which he has cut in the woods. He mounts the steps with difficulty, and faces the king. He is no stranger to the errand on which he has been brought, and with the greatest difficulty he is made to speak. The contrast between the eagerness of the messenger from Corinth to tell all he knows, and the silence of the tender-hearted old shepherd, is very striking. The shepherd cannot bear the other's telltale chatter, and with the words, "Confusion seize thee and thine evil tongue!" he swings his staff to strike him. At a gesture from Oedipus the attendant stops the blow. The old man must be made to speak. The muscular attendants spring forward and seize him. Then the truth is wrung from him, word by word. He gave the child to the Corinthian; it came from the palace; they said it was the son of Laius; Queen Jocasta herself placed it in his hands; they said that an oracle had declared that it should kill its father. The truth is out; the oracles are not falsified; his father's murderer, his mother's husband, Oedipus faces his doom. With a fearful, choking cry he pulls his robes over his head and face, and bursts into the palace.

'This scene...was the dramatic climax of the play. The acting led up to it gradually by the excited conversation and the shepherd's blow. When Oedipus burst through the doors of the palace, his attendants quickly followed him; the horror-stricken messengers turned with despairing gestures and descended the steps, the one to the right, the other to the left, and a profound silence fell upon the theatre.'

§ 10. *Effect of the fourth stasimon, vv. 1223—1530, p. 98.* 'In the opening strains of the last choral ode, which now ring out, the emotions of the scene are wonderfully expressed. Each one recognizes the solemnity and depth of his own feelings in their pathetic tones.'



§ 11. *The Messenger from the House: the entrance of the blinded Oedipus, 1223—1296, pp. 98 f.* 'As the ode [just mentioned] closes, the palace doors are opened violently from within, and the second messenger rushes on the stage. He is a servant from the palace, clad, like the attendants, in a short light tunic. He brings a tale of horror: Oedipus, on entering, had called for a sword, and demanded to know where Jocasta was. No one would tell him; but at last, seeing the doors of the bedchamber shut, he had broken through them and disclosed the body of the queen hanging by the bed. Tearing down the body, he had

snatched from the shoulders the golden clasps and had thrust them into his eyes.'... 'In a moment Oedipus himself appears, leaning on his attendants, his pale face marred by bloody stains. The dismayed Chorus hide their faces in their robes, and the king's voice is broken with sobs as he cries, *αἰαῖ, αἰαῖ, δύστανος ἐγώ.*'

§ 12. *Closing scene*, vv. 1416—1530, pp. 101 ff. 'As Oedipus is begging to be slain or thrust out of the land, the approach of Creon, who has resumed his royal powers, is announced. The memory of all his injustice to Creon overwhelms Oedipus, and he cannot bear to meet him. But he is blind and unable to flee, so he hides his face and waits in silence. Creon enters, crowned, followed by two attendants.... His first words are reassuring; the new king does not come with mocking or reproach, but directs that a sight so offensive to earth and heaven be hidden within the palace. Oedipus asks the boon of banishment, but is informed by the cautious Creon that the God must be consulted. Then the blind man begs that his wife be buried decently, and reiterates his prayer that he may be permitted to leave the city which he has afflicted. And one thing more he asks,—that he may embrace his daughters again. By a sign Creon despatches his own attendants to bring them, and while Oedipus is still speaking their voices are heard.

'Antigone and Ismene now enter, led by the attendants of Creon, and are placed in the arms of Oedipus, who falls on his knees beside them, and addresses them with saddest words. The children are too young to appreciate the horror of the scene, but they are filled with pity for their father's pain. There is a look of genuine sympathy on the two bright faces which watch the kneeling figure. Creon has retired to the right of the stage and has wrapped his robe round him, unable to bear the sight of the terrible farewell. He is summoned by Oedipus to give his hand in token of his promise to care for the helpless girls. The children fall back, the blind man waits with outstretched hand, and Creon slowly and sadly walks across the stage and gives the sign. Then Oedipus turns again to his little ones. The painful scene, however, has lasted long enough, and Creon orders Oedipus to leave his children and withdraw. It is a dreadful separation, but the king's order is imperative. So Oedipus tears himself away, his attendants throw open the doors, the attendants of Creon take the children by the hand, and Creon himself leads Oedipus up the steps and into the palace. The children and the second messenger follow, the attendants of Oedipus enter last and gently close the doors.

'The music sounds again in pathetic tones, and the Coryphaeus expresses for his fellows the lesson of life.'

Verse 2. *On the meaning of θοάζετε.* The points of the question are these. 1. *θοάζειν*, from *θο-ό-ς* swift (rt. *θερ*, *θείω*; Curt. *Etym.* § 313), occurs ten times in Eur., four times transitively, 'to impel,' 'urge,' as *Bacch.* 66 *θοάζω Βρομίῳ, πόνον ἡδύν*: six times intransitively, as *Troad.* 349 *μαίνας θοάζοντο*. If it is the same word here, what would *θοάζειν ἔδρας* mean? (a) Not, I think, 'to urge, press your supplication,'

—referring to the eager gestures or aspect of the suppliants: for *rapid motion*, and not merely eagerness, is implied by *θοάζω*. Rather (b) 'to come with eager haste as suppliants': as Herm. explains Erfurdt's 'cur hanc sessionem festinatis?'—'cur tanto studio hic sessum venitis?' Now I can conceive Sophocles saying *σπεύδειν* or *ἐπείγειν* or even *θοάζειν* *ικεταίαν*; but could he have said *θοάζειν* *ἔδρας*? The primary notion of a *fixed attitude* stands out too clearly above the secondary notion of a *supplication*.

2. For another *θοάζειν*, 'to sit,' only two passages are cited. (i) Empedocles 52 *θάσει καὶ τότε δὴ σοφίης ἐπ' ἄκροισι θόαζε*. This *might* mean 'hasten on to the heights of wisdom': though, when *ἐπὶ* with dat. denotes motion, it usually means 'against,' as in *Od.* 10. 214 οὐδ' οἱ γ' ὠρμήθησαν ἐπ' ἀνδράσιν. But the more natural sense would be, 'sit on the heights of wisdom.' (ii) Aesch. *Suppl.* 595 *ὑπ' ἀρχᾶς* [L *ἀρχᾶς*] δ' οὐτινος *θοάζων* | τὸ μείον κρείσσονων κρατύνει· | οὐτινος ἀνωθεν ἡμένου σέβει κάτω. Hermann renders the first words: 'hasting at no one's bidding,' *nullius sub imperio properans*. So Mr Paley: 'Himself urged to action (*θοάζων*) by no authority.' But the Scholiast is right, I believe, in rendering *θοάζων* by *καθήμενος*. Only *ὑπ' ἀρχᾶς οὐτινος θοάζων* does not mean 'sitting under no other's rule,' but 'sitting by no other's mandate.' (I should prefer *ὑπαρχος*) For the Aeschylean image of Zeus throned on high, cp. Aesch. *Agam.* 182 *δαιμόνων δέ που χάρις | βαιίως σέλμα σεμνὸν ἡμένων*.

3. Ancient tradition recognised *θοάζειν* as = *θάσσειν* here. Plut. *Mor.* 22 E says, τῷ *θοάζειν* ἢ τὸ κινεῖσθαι σημαίνουσιν, ὡς Εὐριπίδης. . ἢ τὸ καθέζεσθαι καὶ θαάσσειν, ὡς Σοφοκλῆς,—quoting this passage. So the *Elym. Magn.* 460. 10 διὰ τί προσθακεῖτε τάσδε τὰς ἔδρας; τί προσχρῆζετε ταύταις ταῖς ἔδραις; If ἢ had stood before τῷ, the last clause would have seemed to glance at the other explanation. So the Schol. *θοάζετε, κατὰ διάλυσιν ἀντὶ τοῦ θάσσετε*· but adds, ἢ *θοῶς προσκάθησθε*.

4. Buttmann would connect *θοάζω* to *sit* with *θε*, the stem of *τίθημι*. *θοάζω* cannot be obtained *directly* from *θε*. It is possible, however, that a noun-stem, from which *θοάζω* to *sit* came, may itself have been derived from a secondary form of *θε*. It might be said that *θαα-*, *θω-*, suggest a *θεφ* or *θαφ* or *θυ* akin to *θε*: cp. *φau* (*πιφάυσκω*) with *φα*, *στu* (*στῦλος*) with *στα*.

5. To sum up:—Emped., Aesch. and Soph. seem to have used *θοάζειν* as = *θάσσειν*. We can only say that (i) the sound and form of *θοάζω* may have suggested an affinity with *θαάσσω*, *θώκος*: (ii) as a purely poetical word, *θοάζω* belonged to that region of language in which the earlier Attic poets—bold manipulators of old material—used a certain license of experiment, not checked by scientific etymology, and so liable to be occasionally misled by false or accidental analogies.

44 f. In discussing these two verses, it is essential that the whole context from v. 35 should be kept clearly before the mind:—

35 ὅς γ' ἐξέλυσας, ἄστυ Καδμείων μολῶν,  
σκληρᾶς αἰδοῦ δασμόν ὃν παρείχομεν·



- καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδὼς πλέον  
 οὐδ' ἐκδιδασχθείς, ἀλλὰ προσθήκη θεοῦ  
 λέγει νομίζει θ' ἡμῖν ὀρθῶσαι βίον.  
 40 νῦν γ', ὦ κράτιστον πᾶσιν Οἰδίπου κᾶρα,  
 ἱκετεύομέν σε πάντες οἶδε πρόστροποι  
 ἀλκὴν τιν' εὐρεῖν ἡμῖν, εἴτε τοῦ θεῶν  
 φήμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἴσθαι πον·  
 ὡς τοῖσιν ἐμπεύροισι καὶ τὰς ξυμφορὰς  
 45 ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων.

The general sense is: 'Thou didst save us from the Sphinx; and now we pray thee to save us from the plague: for, when men are experienced, we see that they are also (καί) most successful in giving counsel.' The last two verses form a comment on the whole preceding sentence. The complaint that, thus understood, they involve 'bathos' is doubly unjust. For, even if the trouble which Oedipus is now asked to heal had been precisely similar to the trouble which he had formerly healed, yet the general sentiment, 'Experience teaches prudence,' is no more 'bathos' than is δρᾶσαντι παθεῖν, παθήματα μαθήματα, or many other maxims which occur in Greek Tragedy. But in this case the new trouble was of a different order from the old; and the definition of the old trouble, given in 35 f., naturally suggests a supplementary thought which lends a special force to the γνώμη. The experience of a great national crisis will stand Oedipus in good stead, though the problem now presented to him is unlike that which he formerly solved.

The old scholium on v. 44 in the Laurentian MS runs thus:—ὡς τοῖσιν ἐμπεύροισιν· ἐν τοῖς συντετοῖς τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων ὁρῶ ζώσας καὶ οὐκ ἀπολλυμένας. οὐ σφάλλεται ἀλλὰ τὸ ἀποβησόμενον στοχάζεται καλῶς. Prof. Kennedy calls this 'the poor gloss of a medieval scholiast.' The scribe was medieval; but the gloss? The age and origin of the old scholia in L have been discussed by Wunder, G. Wolff, O. Pauli, and others, with results of which I have given an outline in the second part of the Introduction to the Facsimile of the Laurentian MS. (p. 21). These old scholia represent, in the main, the work of the Alexandrian scholars, and more especially of two commentators, one of whom is unknown, the other being the famous grammarian Didymus, who flourished *circa* 30 B.C. The other interpreters from whose comments these scholia were compiled belonged chiefly to the period from about 250 B.C. down to the age of Didymus. There is nothing in this scholium on v. 44 to suggest a 'medieval' rather than an Alexandrian origin; while on the other hand there are definite reasons for believing that, like the rest of the old scholia, it represents an explanation which had been handed down, through successive generations of Alexandrian scholars, from an age when the feeling for classical Greek idiom was still fresh.

The interpretation thus sanctioned by the Greek commentary has been accepted by the all but unanimous judgment of modern critics. We may here state, and answer, the chief objection which has recently been made to it.

It is said that *ξυμφορά* cannot mean 'issue' or 'outcome'; and that, therefore, *τὰς ξυμφορὰς τῶν βουλευμάτων* cannot mean 'the issues of their counsels.' The answer is that the phrase, 'the issues of their counsels,' is only a convenient way of saying, 'the occurrences connected with their counsels'; *i.e.*, in this particular case, 'the occurrences which result from their counsels.' No one has contended that the word *ξυμφορά*, taken by itself, could mean 'outcome' or 'issue.' The fallacious objection has arisen from the objectors failing to distinguish between the use of the English genitive and the much larger and more varied use of the Greek genitive. We could not say, 'the occurrences' (meaning 'consequences') 'of their counsels.' But our 'of' is not an exhaustive equivalent for the force of the Greek genitive. *ξυμφοραὶ βουλευμάτων*, 'occurrences connected with, belonging to, counsels,' could mean, according to context, that the occurrences (*a*) consist of the counsels, (*b*) accompany them, (*c*) result from them. It would be just as reasonable to object to the phrase *λυγρῶν πόνων ἰκτῆρες* at v. 185, because 'suppliants of weary woes' would be unintelligible. The ancient Greek commentator has explained the phrase, *τὰς ξυμφορὰς τῶν βουλευμάτων*, with a precision which could not have been happier if he had foreseen the objection which we have been noticing; and those who raise that objection might have profited by attention to his language. In his paraphrase, *τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων*, the first word, *συντυχίας*, marks that *ξυμφορὰς* bears its ordinary sense: the second word, *ἀποβάσεις*, marks that the relation expressed by the genitive case is here the relation of cause to effect. It is as if he had said: 'the occurrences connected with that is (*καὶ*), the results of—the counsels.' Similarly in *O. C.* 1506, *καὶ σοι θεῶν | τίχην τις ἐσθλὴν τῆσδ' ἔθηκε τῆς ὁδοῦ*, 'a good fortune connected with this coming,' means 'a good fortune which this coming bestows.' There, as it happens, we can say simply, 'the good fortune of this coming'; but we might say also, 'a happy issue from this coming,'—and that, too, without fear of being supposed to think that *τύχη* means the same thing as *τελευτή*. In *Thuc.* i. 140 (quoted in my commentary) *τὰς ξυμφορὰς τῶν πραγμάτων* is a phrase strictly parallel to *τὰς ξυμφορὰς τῶν βουλευμάτων*. That is, the genitive is a genitive of connection; the phrase means literally, 'the occurrences connected with human affairs,' *i.e.*, the ways in which human affairs turn out; and therefore we may accurately render, 'the issues of human affairs.' Prof. Kennedy renders it, 'the course of actual events,' and says that the genitive 'is attributive or descriptive, not possessive.' This is not very clear; but the translation indicates that he takes the gen. to be descriptive; so that the phrase would mean literally, 'the *ξυμφοραὶ* consisting in *πράγματα*.' Such a phrase, though oddly expressed, would be intelligible if the course of events in real life was being opposed to the course of events in a poem or other work of fiction. But it is inadmissible in *Thuc.* i. 140, where the comparison is not between real and imaginary *ξυμφοραὶ*, but between the incalculable conjunctures of outward circumstances and the incalculable caprices of human thought: *ἐνδέχεται γὰρ τὰς ξυμφορὰς τῶν πραγμάτων οἷον ἡσσαν ἀμαθῶς χωρῆσαι ἢ καὶ τὰς διανοίας τοῦ ἀνθρώπου*.

Before leaving this topic, it may be well to say a word on the choice of the word 'issues,' employed in my translation. In my first edition, commenting on τὰς ἐνφορὰς τῶν βουλευμάτων, I had said, 'the events, issues, of their counsels.' On this Prof. Kennedy remarks, 'he seems to confuse the words *events* and *issues*, as if they were identical.' A little before, the critic states what he himself regards as the distinction between them:—

'Etymologically they are much the same, both meaning *out-come*; *event* from *evenire*, *issue* from *exire*. Both can be used in the sense of *ending*: as 'the event (or the issue) of the battle of Tel-el-Kebir was the defeat of Arabi.' But we could not say, 'the event of the battle was the surrender of Cairo,' though we might say 'the issue' &c. In short, *event* may not be used in the sense of 'result' or 'consequence'; *issue* may be so used.'

The statement that 'event' cannot be used in the sense of 'result or consequence' is surprising. The first two meanings given by Dr Johnson to 'event' are (1) 'incident; anything that happens'; (2) 'consequence of an action; conclusion; upshot.' So Webster defines 'event,' first, as 'incident,' secondly as 'the consequence of any thing; the issue,' etc. Nor is there the least warrant for saying that 'event' can denote only an immediate consequence, while 'issue' can denote also an ulterior consequence. See, e.g., *Richard II.* 2. 1. 212:

'What will ensue hereof, there's none can tell;  
But by bad courses may be understood  
That their *events* can never fall out good.'

Shakespeare would probably have been surprised to learn that he ought to have written 'issues.' And Tennyson was doubtless unconscious of a blunder in the words,

'One God, one law, one element,  
And one far-off divine event  
To which the whole creation moves.'

'Event' and 'issue,' both alike, can mean either 'ending' (as victory is the 'event,' 'issue,' of a battle), or 'consequence.' The second sense belongs to 'event' by precisely the same right as to 'issue' (*exitus*): cp. Cicero *In v.* 1. 38. 42 *eventus est alicuius exitus negotii, in quo quaeri solet, quid ex quaque re evenit, eveniat, eventurum sit.* The distinction in our usage at the present day is simply this. 'Event' has become familiar in the sense of 'incident,' and unfamiliar in the sense of 'outcome,' except in certain phrases, such as 'the event will show,' etc. Hence to say, for instance, 'the events of human affairs,' would have an awkward sound now; though it is just as correct, and could bear exactly the same sense, as 'the issues of human affairs.' One cause is manifest. We have a verb, 'to issue,' but no verb, to 'evene'; and, through saying, 'the affair issued in that,' it has become natural to say 'the issue' (rather than 'the event') 'of the affair.'

It is this shade of contemporary preference, and no other reason, which has guided my use of the words 'issue' and 'event' in the note on vv. 44 f. (p. 18). I have used 'issue' in the sense of 'outcome,' and 'event' only in the sense of 'occurrence.' But, when 'event' does mean 'outcome,' then it is synonymous with 'issue.' Prof. Kennedy's



assertion that 'event' can mean only (1) 'occurrence' or (2) 'ending,' while 'issue' can mean either of these, and also (3) 'consequence,' seems to have no foundation either in the history of the words or in the usage of the best English writers.

The first modern writer who dissented from the traditional interpretation was John Young, who held the Chair of Greek at Glasgow from 1774 to 1821<sup>1</sup>. He rendered *ἐνφορὰς* by *collationes*, taking the sense to be: 'I see that with men of experience comparisons of counsels also are most in use': i.e., such men are not only fitted to be counsellors, but are also ready to consult other men. Thus understood, the two verses are no longer a comment on the whole preceding sentence; they refer to the latter part of v. 43, εἴτ' ἀπ' ἀνδρὸς οἴσθ' ἅ που. A view identical with Young's was expressed by Dr Kennedy in 1854, and is maintained in his edition. He renders thus:—

'ὥς since τοῖσιν ἐμπείρουσιν to men of experience ὁρῶ I see that (not only counselling but) καὶ also τὰς ἐνφορὰς τῶν βουλευμάτων comparisons of their counsels μάλιστα ζώσας are in most lively use.'

In a note on τὰς ἐνφορὰς τῶν πραγμάτων (Thuc. i. 140 § 3) Shilleto wrote thus:—

'Interpreting here (see § 1) "events, issues, results," I disagree with

<sup>1</sup> John Young, a very acute and accomplished scholar—known to many by his fine criticism on Gray's *Elegy*—published nothing on Sophocles. His note on O. T. 44 f. was communicated to Andrew Dalzell, Professor of Greek in the University of Edinburgh. In 1797 Dalzell published the second volume of his *Collectanea Graeca Maiora*, containing extracts from poets, as the first volume had contained prose extracts. Young's note does not appear in the edition of 1797, which on v. 44 gives only Brunck's note (as below). The book went through several editions. The edition of 1822 was revised by Dalzell's successor in the Greek Chair, George Dunbar, who added some comments of his own. There the note on v. 44 stands as follows:—

'44. Ὡς τοῖσιν ἐμπείρουσι.] *Usu enim peritis video felici quoque eventu consilia maximè vigere.* BRUNCK. Ita interpretes: sed *συμφορὰν* (sic) pro *eventu consilii* sumi posse non credo; ea enim vox fortuitum aliquid semper innuere videtur; hic autem potius in primitivo sensu sumi, locusque adeo totus ita reddi potest. *Sicubi alicujus deorum vocem audisti, vel etiam à mortalium quocunque quicquam acceperis; video enim apud prudentes expertosque viros etiam collationes consilii maxime in usu esse.* Ipsius sapientiam supra laudaverat; iam etiam alios consultasse posse addit: qui sensus vulgato multò melior videtur; otiosum enim alias foret καὶ, neque tota sententia loco suo digna. T Y Esto ut *ἐνφορὰ* aliquid fortuiti semper innuit (sic). Hoc ipsum est quod quaerimus. Sensus loci esse videtur *Sapientes* *Fortuna* iuvat. *Cantab. Anon.* \*Vix credere possum τὰς ἐνφορὰς τῶν βουλευμάτων significare *collationes consilii*. Sensus videtur esse; *video enim apud expertos eventus consiliorum maximè vigere*, i.e. Ex eventu consiliorum quae prius dederant facilius et rectius de futuro indicare possunt.'

The last note, with an asterisk prefixed, is Dunbar's own. In the initials appended to Young's note, 'T' is a misprint for 'J.' (Another obvious misprint, viz. 'innuit' for 'innuat,' closely follows it.) It was very natural that Dr Kennedy should have thought this better authority than my statement, and should have continued to speak of 'Dr T Young' (John Young took no degree beyond that of M.A.) But I do not know what ground my eminent critic had for saying that Young's view was 'accepted by Prof. Dalzell.' The mere printing of Young's note, along with two others of a different tendency, can scarcely be held to prove it. And the fact that Brunck's note is still placed first (as in the ed. of 1797) rather suggests the contrary. Dunbar, it will be noticed, records his dissent from Young.—I have to thank my colleague, the Rev. Prof. W. P. Dickson, for access to Dunbar's ed. of Dalzell,—now a somewhat rare book.

such rendering of Soph. Oed. T. 44 ὡς τοῖσιν ἐμπείρουσι καὶ τὰς ξυμφορὰς | ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων. I have long thought that 'comparisons of counsels' was there meant and have compared Æschyl. Pers. 528 quoted above on 128, 9. (I am rejoiced to find that Prof. Kennedy and I have independently arrived at the same conclusion. See Journal of Philology, Vol. 1. pp. 311, 312.) καὶ seems thus to have more significance. Men of experience may receive suggestions from not only gods but from other men (εἰτ' ἀπ' ἀνδρὸς οἰσθά πον). Collations also of counsels are most effective. It is not improbable that Sophocles had in view the adage σὺν τε δὲ ἐρχομένῳ καὶ τε πρὸ ὃ τοῦ ἐνόησεν Hom. Iliad x. 224.

It will be seen that Mr Shilleto agreed with Professor Kennedy in taking ξυμφορὰς as 'comparisons,' but differed from him (1) in taking ζώσας—as I do—to mean 'effective,' not 'in vogue' (an old schol. in L has ζώσας, ἀντὶ τοῦ ἐνεργεστέρως): (2) in taking the καὶ ('also') to imply 'independently of hints from the gods,' and not 'in addition to offering counsels.'

Mr Whitelaw, too, agrees with Dr Kennedy about ξυμφορὰς, but not about ζώσας, which he takes to mean 'prospering.' 'Conference also of counsels prospers for men of experience more than others.' Remark that this version makes τὰς ξυμφορὰς τῶν βουλευμάτων equivalent to τὸ ξυμφέρειν τὰ βουλεύματα. It is this act that prospers for them.

Dr Fennell now renders (*Trans. Camb. Phil. Soc.*, 1886, p. 72), 'since I see that with men of experience their *collections* of counsels (*i.e.* the counsels which they bring together) are also (as well as a φήμη θεοῖ) most of all living.' Thus ζώσας is virtually the epithet of the counsels, since τὰς ξ. τῶν β. is taken—τὰ ξυμφερόμενα βουλεύματα. By 'living,' Dr Fennell means 'effective.' He remarks, with justice, that his version 'embodies a less trite sentiment than that attributed to the poet by Professor Kennedy.'

One more interpretation of ξυμφορὰς has lately been given by Sir George Young, in a note to his translation of the play. 'I see that, for men of experience, the *correspondences* of their counsels *actually exist*': *i.e.*, 'the things that actually exist correspond with their counsels.' In other words, their counsels suit the conditions of the crisis. This sense must be derived from ξυμφέρεισθαι (to agree, concur), not from ξυμφέρειν (to bring together).

With regard, then, to the advocates of the new interpretation, it is a case of 'quot homines, tot sententiae.' Dr Kennedy, indeed, exactly agrees with John Young; but the rest differ in various points both from Dr Kennedy and from each other. The only point on which they are unanimous is that ξυμφορὰς must mean something which it never means anywhere else. We may first consider this contention.

1. *συμφορά* is a word of very frequent occurrence, and yet in the extant literature of the classical age it is never found except in one of two senses,—(i) an occurrence; (ii) an unhappy occurrence,—a misfortune. That is, usage had restricted this very common noun to senses parallel with the intransitive *συμφέρειν* as meaning 'to happen' (Thuc. 6. 20 ξυνενέγκοι μὲν ταῦτα ὡς βουλόμεθα, *ita eveniant*). The limit

imposed by usage can be illustrated from Lucian. His *Lexiphanes* is a satire on a certain kind of affectation in language. There (§ 6) we have the phrase τὸ μὲν δὲ δειπνον ἦν ἀπὸ συμφορῶν, 'the repast was furnished from contributions.' The point is that the learned speaker has employed συμφορά in a sense which derivation warranted, but which sounded strangely, as parallel with the transitive συμφέρειν, 'to bring together'; the ordinary phrase would have been ἀπὸ συμβολῶν. To this argument Dr Kennedy replies: 'As to Lucian's jests (jating in the second century of our era), I decline to trouble myself with anything so irrelevant to the question.' The irrelevancy, we gather, depends, first, on the fact that Lucian is jesting, and secondly on the fact that he flourished about 160 A.D. Now, as to the jests, my point is precisely that Lucian did think this use of συμφορά a jest. He cannot have been jesting in the sense of pretending to think it ludicrous when he did not really think it so. And as to 160 A.D., that date surely did not preclude Lucian from treating many points of classical idiom with an authority which no modern can claim. Can no illustrations of classical Greek be derived from Athenaeus, Arrian, Pausanias, Galen, Hermogenes, or Oppian? But Dr Verrall has another way of dealing with Lucian's evidence. He assumes that Lucian's satire rested on the fact that some earlier writer had actually used συμφορά in the sense of 'contribution.' This view grants at least the singularity of such a sense, since, if there was nothing odd in it, there was no room for ridicule. But does such a view suit Lucian's drift here? His *Lexiphanes* is especially the man who employs words in a sense warranted by etymology but not warranted by usage. Thus, a few lines further on, *Lexiphanes* speaks of λάχανα τὰ τε ὑπόγεια καὶ τὰ ὑπερφύη, 'vegetables which grow under ground (i.e. roots) and above ground' His use of ὑπερφύης has just as much, and as little, warrant as his use of συμφορά: viz., the etymological warrant. If, however, Greek literature had actually recognised συμφορά as 'contribution,' then the satire would have missed its peculiar point. *Lexiphanes* would merely be using a fine word where a simpler one would have served. And is it probable that any classical writer had opposed ὑπερφύης to ὑπόγειος? It remains to notice some passages of the dramatists in which Dr Verrall has suggested that συμφορά means neither 'occurrence' nor 'misfortune.' In each case his proposed version is added in brackets, while the ordinary version immediately follows the Greek.

(1) Aesch. *Eum.* 897 τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν 'we will prosper the fortunes of our worshippers.' ['We will prosper their *unions*,—making them and their living possessions fertile.] (2) *ib.* 1019 μετακίαν δ' ἐμὴν | εὐσεβοῦντες οὐτε μέμψεσθε συμφορὰς βίου 'while ye revere us as dwellers among you, ye shall not complain of the fortunes of your lives.' ['Ye shall not complain of the union of our life, —i.e., of our united life.] (3) Soph. *El.* 1179 οἶμοι ταλαινῆς ἄρα τῆσδε συμφορὰς: 'Woe is me, then, for this thy wretched plight' ['For our unhappy *meeting*.'] (4) *ib.* 1230 ὀρώμεν, ὦ παῖ, καπὶ συμφοραῖσι μοι γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἀπο: 'we see it, and for thy (happy) fortunes a tear of joy trickles from our eyes.' ['For thy *meeting* (with thy brother).'] (5) O. T. 452 ἐγγενὴς | φανήσεται Θηβαῖος, οὐδ' ἡσθήσεται | τῇ συμφορᾷ, 'and shall not be glad of his fortune.' ['His *union* with the citizen-body'] (6) [Eur.] *Ahes* 980 ὦ παιδοποιοὶ συμφοραὶ, πόνοι βροτῶν: 'sorrows in the begetting of children, woes for men.' ['Child-producing *unions*.'] In these



six places, the unexampled sense of *συμφορά* is sought from *συμφέρειν*. In the following, it is sought from the active sense of *συμφέρειν*. (7) Eur. *Med.* 552 πολλὰς ἐφέλικων ξυμφοράς ἀμυχάνουσι: 'cumbered with many perplexing troubles.' Jason means Medea and his children by her. ['Much troublesome luggage,'—lit., 'things carried along with me.'] (8) *ib.* 54 χρηστοῖσι δούλοις ξιμφορὰ τὰ δεσποτῶν, κακῶς πίπτοντα, καὶ φρενῶν ἀνθάπτεται: 'to good slaves their masters' ill luck is a misfortune,' etc. ['Their masters' ill luck is a burden which they share,—lit. 'a thing borne jointly' by them.].—The shorter form of the saying in *Bacch.* 1029, χρηστοῖσι δούλοις ξιμφορὰ τὰ δεσποτῶν, may, as Dobree thought, be an interpolation; but in any case ξιμφορὰ can mean 'misfortune,' since τὰ δεσποτῶν is shown by the context to mean, 'their masters' troubles.'

In each of the above passages the ordinary sense of *συμφορά* is not only perfectly clear, but also perfectly appropriate and satisfactory. The attempt to invest it with an unexampled meaning is in every instance strained; in some of the instances it is extremely so. Is there a single one of those passages in which the unusual version would have occurred to a critic who was not in search of an argument by which to defend the strange version of ξιμφορὰς as 'comparisons' in *O. T.* 44? But the process might be carried further. There is hardly any passage of Greek literature in which a novel sense for ξυμφορά, fairly suitable to the particular context, might not be devised, if we were free to draw upon all the senses both of *συμφέρειν* and of *συμφέρειν*. And so at last we might prove that *συμφορά* never meant 'occurrence' or 'misfortune.'

2. Next, we will suppose that Sophocles intended to hazard an exceptional use of the noun, relying on the context to show that ξυμφορὰς meant 'comparisons.' Convenience prescribes the general rule that, when a strange use of a word or phrase is risked in reliance on an explanatory context, this context should not follow at an interval, but should either precede or closely accompany the word or phrase which would otherwise be obscure. A rough illustration—the first that occurs to me—from our own language will serve to show what I mean. 'Many of the visitors were afterwards present at a collation, and did ample justice to the difference of hands in the MSS.' If we heard that read aloud, we should be apt to suppose—down to the word 'to'—that 'collation' meant luncheon; and a certain degree of discomfort would attend the mental process of apprehending that it meant a comparison of documents. This inconvenience would not arise if the mention of the MSS. preceded, or closely accompanied, the word 'collation.' Such an argument applies *a fortiori* to *συμφορά*, since the literary sense of the word 'collation' is at least thoroughly recognised, while *συμφορά* nowhere else occurs in the sense of 'comparison.' Consider now the two verses,

ὥς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς  
ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων.

When the first verse was spoken, would any hearer in the theatre doubt that ξυμφορὰς bore its usual sense, or divine that it was to bear the unexampled sense of 'comparisons'? And the indispensable clue, τῶν βουλευμάτων, is postponed to the end of the next line. In the circumstances, it is hard to imagine any good writer arranging his words

thus; it is, to me, altogether inconceivable that a skilled writer for the stage should so arrange them. If Sophocles had intended to suggest *συμφέρειν βουλευματα*, he would at least have given *συμφορὰς βουλευμάτων*. In reply to this argument, Dr Kennedy merely says that no modern can tell; and that Sophocles has used many words, each of which occurs only once in his writings. But he has overlooked the distinction between a rare word, and a rare meaning for a common word. Suppose that the word *συμφορὰ* occurred only in *O. T.* 44; then his reply would at least be relevant. But the word is exceedingly common; and yet in the entire range of classical Greek literature this is the solitary place where any one has even suggested that it means 'comparison.' The argument from the order of words is not, therefore, one which can be answered by simply saying that it is an argument which no modern is qualified to use. It is an argument which a modern writer is here strictly entitled to use. When people hear a familiar word, they will take it in its usual sense, unless they are warned to the contrary. This, we may presume, was as true in 450 B.C. as it is to-day.

Now, turning from the phrase *τὰς συμφορὰς τῶν βουλευμάτων*, I wish to compare the received version with Dr Kennedy's in respect of two other points: (1) *ζώσας*; (2) the force of *καί*. Dr Kennedy maintains that his version is the only one which suits these words. I grant that his version suits them; but I submit that the received version suits them equally well. First, as to *ζώσας*. When Shakespeare says, 'the evil that men do lives after them,' he is using the verb 'to live' as Sophocles uses *ζῆν* here: *i.e.*, 'to live' means 'to be operative,' 'to have effect'; as, conversely, 'dead' can be used of what has ceased to be active. In two other passages of Sophocles (quoted in my note) the use of *ζῆν* is strictly similar. In v. 482 the oracles are *ζῶντα*, 'living'—not dead letters—because they remain operative against the criminal; a divine power is active in them, and will not suffer him to escape. In *Ant.* 457 the 'unwritten and unfailing laws of heaven' *live* (*ζῆν*), as having an eternal and ever-active validity, which no edict of man can extinguish or suspend. Here, the events which flow from the counsels of experienced men are said to 'live,' because they are effective for their purposes,—*ζώσας καὶ οὐκ ἀπολλυμένας*, as the old scholium in L has it; they do not 'come to nothing.' On v. 45 the Scholiast has *ζώσας ἀντὶ τοῦ ἐνεργεστέρας*: *i.e.*, more 'operative' than are the counsels of the inexperienced. Dr Kennedy renders, 'comparisons of counsels are *in most lively use*.' This is quite legitimate; it is as possible to say, *τὸ ἔθος ζῆν*, the custom lives (*i.e.*, is in lively use), as to say, *οἱ νόμοι ζῶσιν*, the laws live (*i.e.*, are in active operation). But Dr Kennedy has not observed that, by adding the word '*lively*,' he has extended the figurative use of *ζῆν* to just those limits which I claim for it, and beyond the limits to which he himself seeks to restrict it when he says that, figuratively, it can mean only (1) 'to live *well*,' (2) 'to *survive*, to *remain alive*.' For if he rendered *ζώσας* in real conformity with his second proposed sense, he would have to say merely, 'I see that it is with men of experience that comparisons of counsels chiefly *survive*' (or 'remain in use'). That is to say, the words would imply that the consulting of other people

was an old-fashioned practice, the survival of which was chiefly due to the conservative instincts of experienced persons. Then as to the *καί*. Prof. Kennedy takes it to mean: 'counsellors of experience do also, most of any, consult other people.' I take it to mean: 'the men of experience are also, in most cases, the men whose counsels prove effectual.' To put it more shortly, *οἱ ἔμπειροι καὶ εὐβουλοί εἰσι μάλιστα*. It is, therefore, incorrect to say that the received version deprives *καί* of its point. It has just as much point in that version as in the new one.

Prof. Kennedy lays peculiar stress on a new canon which he has formulated, and which he calls 'the law of *ὥς*, *since*.' The gist of this law is to prove that *ὥς*, in *O. T.* 44, must necessarily refer to the clause *εἰτ' ἀπ' ἀνδρὸς οἰσθά πον* in 43, and cannot refer to the whole preceding sentence from *νῦν τ'* in 40 onwards. The law is stated thus:—*ὥς*, 'since,' as used by Sophocles, is invariably 'referred to words immediately going before it.' This statement lacks something in clearness. On my view also *ὥς* refers to 'words immediately going before it,'—only to a greater number of them. Nor is it easy to see how *ὥς* could do anything else. But what Prof. Kennedy evidently means to say is this:—When the sentence preceding *ὥς*, 'since,' consists of more than one clause, then Sophocles always refers *ὥς* to the last clause, and never to the whole sentence. I venture to hope that some readers will accompany me in an attempt to test this canon. Prof. Kennedy begins by referring to seven other passages in this play, which will not detain us long. Three of them are irrelevant, since the sentence preceding *ὥς* is of one clause only: 365 *OL. ὅσον γε χρήσεις*· *ὥς* etc.: 445 *OL. κομιζέτω δῆθ'*· *ὥς* etc.: 1050 *OI. σιγήναθ'*· *ὥς* etc. Two of them are really apposite for Dr Kennedy's purpose, viz. 47 and 54, in each of which *ὥς* refers to the nearest clause of the preceding sentence. Two are ambiguous, viz. 922, where *ὥς* may refer to the whole sentence, from 918 to 921, just as well as to 921 alone: and 56, where *ὥς* may refer to the whole of vv. 54 and 55, just as well as to v. 55 alone. The fact is, as might have been expected, that *ὥς* ('since'), when it follows a sentence of more than one clause, sometimes refers to the whole sentence, and sometimes to the last clause of that sentence.

Prof. Kennedy proceeds:—

'The other places to which I refer are: *O. C.* 562, 937, 1016, 1028, 1075, 1229, 1528, 1691; *Ant.* 66, 499, 624, 765, 1337; *Tr.* 385, 391, 453, 488, 592, 596, 599, 921, 1120; *At.* 39, 92, 131, 141, 789, 1314; *El.* 17, 21, 324, 369, 470, 633, 821, 1112, 1319, 1337, 1446, 1489; *Ph.* 46, 53, 117, 464, 807, 812, 847, 914, 1043, 1442, and a few in the fragments. I have examined all, and find the fact to be as I state it; and I must confess myself amazed that any scholar can look at this passage carefully without discerning that 44, 45 are in immediate dependence on *εἰτ' ἀπ' ἀνδρὸς οἰσθά πον*, even without the clinching proof supplied by this crowd of examples.'

The number of passages thus alleged as examples is 50. Prof. Kennedy claims them all as proving that *ὥς*, in v. 44, must refer to *εἰτ' ἀπ' ἀνδρὸς οἰσθά πον* in v. 43, and could not refer to the whole preceding sentence from v. 40 to v. 43. I have examined all these 50 passages, and I propose to give here the results of that examination.



I find that Dr Kennedy's 50 citations can be classified under the following heads.

I. Passages which are irrelevant to *O. T.* 40—44, owing to the form of the sentence. In each of these, *ὥς* refers to a short and compact sentence preceded by a full stop. There is no separable clause, like *εἴτ' ἀπ' ἀνδρὸς οἰσθά που*, which could appropriate *ὥς* to itself, and so withdraw its significance from the whole sentence.

(1) *O. C.* 937 XO. ὁρᾷς ἴν' ἤκει, ὥς ξέν'; *ὥς* etc. (2) *ib.* 1016 ΘΗ. αἰὲς λόγων, *ὥς* etc. (3) *ib.* 1028 κοῦκ ἄλλον ἔχεις εἰς τόδ'; *ὥς* etc. (4) *ib.* 1074 ἐρδυσ' ἢ μέλλουσιν; *ὥς* etc. (5) *ib.* 1689—1691 κατὰ με φόνιος Ἀἰδᾶς ἔλοι πατρὶ ξυνθανεῖν γεραιῷ | τάλαιναν *ὥς* etc. Similar are (6) *Ant.* 65 f. (7) *ib.* 499. (8) *ib.* 1337. (9) *Tr.* 385. (10) *ib.* 391. (11) *ib.* 453. (12) *ib.* 592. (13) *ib.* 596. (14) *ib.* 598. (15) *ib.* 920 f. (16) *ib.* 1120. (17) *Al.* 1313. (18) *El.* 15—17. (19) *ib.* 20 f. (20) *ib.* 324. (21) *ib.* 369. (22) *ib.* 470. (23) *ib.* 820. (24) *ib.* 1318. (25) *ib.* 1337. (26) *ib.* 1445 f. (27) *Ph.* 464. (28) *ib.* 807. (29) *ib.* 844—847. (30) *ib.* 914. (31) *ib.* 1440.

II. Passages which are irrelevant because in them *ὥς* does not mean 'since,' but either (a) 'that,' (b) 'how,' (c) 'how!' (exclamatory), (d) 'in order that,' or (e) 'even as.'

a. (32) *O. C.* 562 δὲ οἶδα καὶ τοὺς ὥς ἐπαιδεύθην ξένος. (33) *Al.* 39 ΑΘ. ὥς ἔστιν ἀνδρὸς τοῦδε τᾶργα ταῦτά σοι. (34) *Ph.* 117 ΟΔ. ὥς τοῦτό γ' ἔρξαι δύο φέρει δωρήματα. (35) *ib.* 812 ΝΕ. ὥς οὐ θέμις γ' ἐμοῦσσι σοῦ μολεῖν ἄτερ.

b. (36) *Al.* 789 τοῦδ' εἰσάκουε τάνδρος, ὥς ἤκει φέρων etc.

c. (37) *ib.* 92 ὥ χαῖρ' Ἀθάνα, χαιρε διογενὲς τέκνον, | ὥς εὖ παρέστης. (38) *El.* 1112 ΗΛ. τί δ' ἔστιν, ὥ ξέν'; ὥς μ' ὑπέρχεται φόβος.

d. (39) *Ant.* 765 ('I will go') ὥς τοῖς θέλουσι τῶν φίλων μάλῃ συνών.

e. (40) *Al.* 141 (following a full stop) ὥς καὶ τῆς νῦν φθιμένης πυκτός etc.

Thus, of 50 passages cited by Dr Kennedy from plays of Sophocles other than the *Oed. Tyr.*, 40 are wholly irrelevant. Of the remaining 10, one is a wrong reference, viz. *Ant.* 624. If *Ant.* 643 (ὥς...ἀνταμύνωνται) is meant, that comes under II. (d) above, and raises the list of 40 to 41. The other 9 illustrate the fact which I stated above, viz., that when *ὥς*, meaning 'since,' follows a sentence of more than one clause, it sometimes refers to the whole sentence, and sometimes specially to the last clause of that sentence. Dr Kennedy maintains that it must always refer to the last clause (as to *εἴτ' ἀπ' ἀνδρὸς οἰσθά που* here). Among the 9 passages which now remain to be considered, it will be found that there are only three such instances:—

(1) *Ph.* 45 47 τὸν οὖν παρόντα πέμψον εἰς κατασκοπὴν, | μὴ καὶ λάθῃ με προσπεσών· ὥς μᾶλλον ἂν | ἔνοιό μ' ἢ τοῖς πάντας Ἀργείους λαβεῖν. Here *ὥς* refers to *μὴ καὶ λάθῃ* etc.

(2) *ib.* 50—53 Ἀχιλλέως παῖ, δεῖ σ' ἐφ' οἷς ἐλήλυθας | γενναῖον εἶναι, μὴ μόνον τῷ σώματι, | ἀλλ' ἢν τι καίνον ὦν πρὶν οὐκ ἀκήκοας | κλύης, ὑπουργεῖν, ὥς ὑπηρέτης πάρει. Here the last three words, though they enforce the whole precept, are more particularly a comment on *ὑπουργεῖν*.

(3) *El.* 632 f. ἐῷ, κελεύω, θύε' μῆδ' ἐπαυτιῷ, | τοῦμόν στόμ', ὥς οὐκ ἂν πέρα λέξαιμ' ἔτι. This is the usual punctuation. But we might also place a comma at *θύε*, and a colon at *στόμ'*, when the passage would be more evidently a case of *ὥς* referring to the last clause of a sentence.

In the following passages, on the other hand, *ὥς* refers to the whole preceding sentence; as I hold that, in *O. T.* 44, *ὥς* refers to the whole sentence from v. 40 onwards:

(1) *Tr.* 484 489 ἐπεὶ γε μὲν δὴ πάντ' ἐπίστασαι λόγον, | κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν | καὶ στέργε τὴν γυναῖκα καὶ βούλον λόγους | οὕς εἶπαι ἐς τήνδ' ἐμπέδως

εἰρηκέναι | ὥς τ' ἄλλ' ἐκείνους πάντ' ἀριστέων χερσὶν | τοῦ τῆσδ' ἔρωτος εἰς ἅπανθ' ἦσσαν ἔφην. Here, ὥς does not refer to the last clause, καὶ βούλου λόγους etc., but to the whole sentence from v. 484 to 487.

(2) *Ih.* 1040—1044. ὥς in 1043 refers to the whole prayer for vengeance, and not merely to the clause εἴ τι καὶ μ' οἰκτίρῃ in 1042.

(3) *O. C.* 1526—1530. ὥς in 1528 refers to the whole sentence from 1526.

(4) *Al.* 127—133. ὥς in 131 refers to the whole sentence from 127.

(5) *O. C.* 1225—1230. ὥς in 1229 refers to the whole sentence from μὴ φῶναι in 1225.

(6) *El.* 1487—1490. ὥς in 1489 refers to the whole sentence, and not merely to the clause καὶ κτανῶν πρόθεσ etc.

We have now examined Prof. Kennedy's 50 passages, with this result:—40 are irrelevant: 3 make for his view: 6 make for mine: and 1 (*Ant.* 924) is either irrelevant (being for *Ant.* 643) or undiscoverable. It seems, then, permissible to say that the new 'law of ὥς' is as devoid of ground in the actual usage of Sophocles as it is contrary to what we might have reasonably expected.

The questions of language raised by the different interpretations have now been considered. With regard to the general spirit and tone of the speech in which the disputed passage occurs, they appear decidedly favourable to the old interpretation, and decidedly adverse to the new. The Priest of Zeus salutes Oedipus, not, indeed, as a god, but as unique and supreme among mortals. It was by the direct inspiration of a god (*προσθήκη θεοῦ*, v. 38), not by any help from man, that Oedipus was believed to have solved the riddle of the Sphinx. His success on that occasion is the ground assigned for believing that he will succeed now. But, according to the new interpretation, the passage expressing this belief winds up with a remark to the effect that 'men of experience are just those who are most ready to consult other people.' In this context, such a remark is both illogical and unpoetical. It is illogical, because the thought is that, as formerly he found a remedy when Theban advice could not aid him (*ὕφ' ἡμῶν οὐδὲν ἐξείδως πλέον*), so he may find a remedy now, though the Thebans have no counsels to offer him. It is unpoetical, because Oedipus, who has just been exalted far above all other men,—to a rank which is only not divine,—is suddenly lowered to the ordinary level of shrewd humanity.

In concluding this Note, I may briefly recapitulate the points which it has sought to establish. The old interpretation of verses 44 and 45,—that which has come down, presumably, from the Alexandrian age, and which modern scholars have been all but unanimous in upholding,—suits the general context, employs *ἐνμφορά* in its ordinary sense, and gives a legitimate meaning both to *ζώσας* and to *καί*. The new interpretation gives *ἐνμφορά* a meaning which the word, though extremely common, never once bears in the classical literature. Etymology, indeed, warrants that meaning; but, as Lucian shows by the example of this very word *ἐνμφορά*, it was possible to observe etymology and yet to commit a ludicrous offence against usage. Further, if Sophocles had desired to use *ἐνμφορά* in an unexampled sense, it is improbable that he would have chosen to arrange his words in such an order as to aggravate the obscurity. The contention that ὥς must refer to the last clause of v.

43, rather than to the whole sentence, is groundless. Lastly, the general sense obtained by the new interpretation is not in good harmony either with the argument or with the spirit of the context.

It is among the advantages and the pleasures of classical study that it gives scope for such discussions as this passage has evoked. I have endeavoured to weigh carefully what can be said on both sides, and to give the result, as it appears to me. If any one prefers a different view, *κεῖνός τ' ἐκεῖνα στεργέτω, καὶ γὰρ τάδε.*

198 f.

τελεῖν γάρ, εἴ τι νύξ ἀφῆ,  
τοῦτ' ἐπ' ἡμᾶρ ἔρχεται.

Before adopting *τελεῖν*, I had weighed the various interpretations of *τέλει*, and had for some time been disposed to acquiesce in Elmsley's as the least strained. He renders '*omnino*,' '*absolute*,' comparing Eur. *Bacch.* 859 ff. *γνώσεται δὲ τὸν Διὸς | Διόνυσον ὃς πέφυκεν ἐν τέλει θεὸς δεινότατος, ἀνθρώποισι δ' ἡπιώτατος.* On Elmsley's view, *ἐν τέλει* there means *omnino*, 'in fulness', and here the sense would be 'in fulness — if night spare aught—day attacks this': *i.e.* so as to make the tale of havoc full. Yet I think with Professor Tyrrell that in *Bacch.* 860 *ἐν τέλει* could not bear the sense which Elmsley gave to it. I should prefer there to render it, as Dr Sandys did, 'in the end'—*i.e.* when his wrath has been aroused. I now believe, however, that Munro's brilliant emendation in that place is right,—ὃς πέφυκεν ἐν ἀτελεί θεὸς | δεινότατος: 'who is a god most terrible towards the uninitiated' (*Fourth Philol.* Vol. xi. p. 280). If, then, *τέλει* is to mean 'in fulness' here, it must dispense with even such support as might have been derived from the passage in the *Bacchae*. And, at the best, the sense obtained by such a version is hardly satisfactory. Still less would it be so, were *τέλει* joined with *ἀφῆ*, as = 'spare anything at all'. *εἴ τι τέλει ἀφῆ* could not possibly mean *εἰ ὅτιοῦν ἀφῆ*. Nor could *τέλει* go with *ἀφῆ* as 'remit anything in regard to completeness': nor again, as Hermann proposed, 'remit anything to the completion' *i.e.* fail to complete.

Others have rendered—'if night at its close spare anything.' The objections to this are,—(i) the weakness of the sense: (ii) the *simple* dative in this meaning: for 'at the end' is *ἐπὶ τῷ τέλει* (Plat. *Polit.* 268 D), or *πρὸς τέλει* (Legg. 768 C). The Scholiast who explains *τέλει* as *ἐπὶ τῷ ἑαυτῆς τέλει* begs the question by his addition of *ἐπὶ τῷ*. Of proposed emendations, the obvious *τελεῖν*—which Hermann merely suggested, himself preferring the bolder cure mentioned below—is at once the simplest and the best. Dindorf spoils it (in my judgment) by taking it with *ἀφῆ* instead of *ἐπέρχεται*:—'Fortasse igitur scribendum, *τελεῖν γὰρ εἴ (vel ἥ) τι νύξ ἀφῆ, i.e. nox si (vel ubi) quid malorum perficiendum reliquerit, id dies aggreditur et perficit.*'

Among other conjectures are: (1) Kayser, *τελεῖ γάρ· εἴ τι κ.τ.λ.* 'for Ares will finish his work.' (2) Hermann, *μέλλει γάρ· εἴ τι νύξ δ' ἀφῆ κ.τ.λ.*: 'Cunctatur enim (sc. Mars): si quid nox autem dimiserit, id invadit dies': *μέλλει*, 'delays,' meaning, I suppose, 'taries too long among us.' (3) Arndt would change *τέλει* into *ἀεί*, and in the 5th ed.



of Schneidewin (revised by Nauck) this is approved, τέλει being pronounced 'clearly wrong.'

219 ff.      ἀγὼ ξένος μὲν τοῦ λόγου τοῦδ' ἐξερω,  
ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἂν μακρὰν  
ἵχνεον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.

Professor Kennedy understands οὐ γὰρ κ.τ.λ. as referring to a suppressed clause. 'On my having been a foreigner at the time of the deed, I lay no stress; for had I been no foreigner, but one of the citizens, I myself, whatever my native shrewdness, as in guessing the riddle of the Sphinx, should not have traced the matter far, seeing that I had not (μὴ οὐκ ἔχων) any token (i.e. any clue to guide me).'

The difficulties which I feel in regard to the above interpretation are these. (a) I do not see how the hearer could be expected to supply mentally such a suppressed clause as 'That, however, matters not; for even if I had been a citizen'.. (b) The σύμβολον lacking to Oed. is some way of obtaining such a clue. We should not expect him, then, to say that, even if he had been a citizen of Thebes at the time, he could not have made much progress in the investigation, because he would have had no clue.

According to Professor Campbell, the suppressed clause is εἰ ἵχνεον, and the sense is: 'I have remained a stranger to the matter, for, if I *had* undertaken an inquiry, I could not have followed it far, since I had no clue to guide me.' 'He offers this excuse for having hitherto neglected what he now feels to be an imperative duty.' But Sophocles assumes that Oed. has just heard, *for the first time*, of the mysterious murder (105—129). On hearing of it, Oed. straightway asked why the Thebans themselves had not at the time made a search (128). Here, then, we cannot understand him to speak as if he had all along shared the knowledge of the Thebans, or as if he were apologising for having neglected to act upon it sooner.

Mr Blaydes understands: 'For (were it otherwise, had I not been thus ignorant), I should not have had to investigate it (αὐτὸ, the foul deed) far, without finding (quin haberem) some clue.' To this the objections are that (1) μὴ οὐκ ἔχων 'unless I had,' and could not mean 'without finding': (2) the remark would be suitable only if Oed. had already for some time been engaged in a fruitless search, whereas he is only about to commence it.

Schneidewin formerly conjectured ἢ [for οὐ] γὰρ ἂν μακρὰν | ἵχνεον αὐτός, οὐκ [for μὴ οὐκ] ἔχων τι σύμβολον: 'for [if I had *not* appealed to you] I should have searched long indeed by myself, seeing that I have no clue.' In the 5th ed., revised by Nauck, οὐ is wisely replaced instead of ἢ (though οὐκ for μὴ οὐκ is kept), and the sense is given substantially as I give it.

Much of the difficulty which this passage has caused seems attributable (1) to a prevalent impression that οὐ γὰρ...ἂν in such a sentence always means, 'for *else*,' etc.: (2) to want of clearness regarding μὴ οὐ.

Now, as to (1), it depends on the context in each case whether οὐ γὰρ ἂν means, 'for else,' etc. When it has that force, it has it because there is a *suppressed protasis*. Such is the case in v. 82 ἀλλ' εἰκάσαι μὲν ἡδύς· οὐ γὰρ ἂν...εἴρηται: i.e. εἰ μὴ ἡδύς ἦν. Such is also the case in 318 διώλεσ'· οὐ γὰρ ἂν δεῦρ' ἰκόμην: i.e. εἰ μὴ διώλεσα. But when the protasis is *not* suppressed, then, of course, there is no such ellipse as our word 'else' implies. Thus Xen. *Anab.* 7. 7. 11 καὶ νῦν ἄπειμι· οὐδὲ γὰρ ἂν Μήδοκος με ὁ βασιλεὺς ἐπαινοίη, εἰ ἐξελαύνοιμι τοὺς εὐεργέτας: 'and now I will go away; for Medocus the king would not commend me, *if I should drive out our benefactors*.' Had the protasis εἰ ἐξελαύνοιμι τοὺς εὐεργ. been suppressed, then οὐδὲ γὰρ ἂν. ἐπαινοίη must have been rendered, 'for else he would not commend me': but, since it is given, we do not need 'else.' So Dem. or. 18 § 228 ὡμολόγηκε νῦν γ' ἡμᾶς ὑπάρχειν ἐγνωσμένους ἐμὲ μὲν λέγειν ὑπὲρ τῆς πατρίδος, αὐτὸν δ' ὑπὲρ Φιλίππου. οὐ γὰρ ἂν μεταπείθειν ὑμᾶς ἐζήτει, μὴ τοιαύτης οὔσης τῆς ὑπαρχιύσης ὑπολήψεως περὶ ἐκατέρου: 'he has admitted that, as matters stand, we are already pronounced to be speaking, I, in our country's cause, and he, in Philip's; *for* he would not have been seeking to bring you over to his view, *were not such the existing impression with regard to each*.' Here, μὴ τοιαύτης οὔσης represents the protasis, εἰ μὴ τοιαύτη ἦν, exactly as here in *O. T.* 221 μὴ οὐκ ἔχον represents the protasis εἰ μὴ ἔχον: and we do not insert 'else' after 'for.'

(2) As regards μὴ οὐ with the participle, the general principle may, I think, be stated thus. Every sense possible for (e.g.) μὴ ποιῶν is possible for μὴ οὐ ποιῶν when the principal verb of the sentence is negative. Take the sentence ῥάδιον ἡμῖν ζῆν μὴ ποιοῦσι. The participial clause here could represent, according to the sense intended, any one of four things, viz. (1) εἰ μὴ ποιοῦμεν, 'if,—as is the fact,—we are not labouring': (2) εἰ μὴ ποιοῦμεν, 'whenever we do not labour,' or, 'if we shall not labour': (3) εἰ μὴ ποιοῦμεν, 'if we should not labour': (4) εἰ μὴ ἐποιοῦμεν, 'if we had not (then) been labouring, (as in fact we then were,)' or, 'if we were not (now) labouring, (as in fact we now are).' So in the negative sentence, οὐ ῥάδιον ἡμῖν ζῆν μὴ οὐ ποιοῦσι, the participial clause can equally represent any one of the same four things.

But from the very fact that μὴ οὐ can stand only in a *negative* sentence it follows that a participial clause with μὴ οὐ will, in practice, most often express an *exception* to a negative statement. This must not, however, make us forget that μὴ οὐ with the participle is still equivalent to the protasis of a conditional sentence. Thus:—

Her. 6. 9 πυθόμενοι τὸ πλῆθος τῶν Ἰάδων νεῶν καταρρώδησαν μὴ οὐ δυνατοὶ γένωνται ὑπερβαλέσθαι, καὶ οὕτω οἷτε τὴν Μιλητον οἰοί τε ἔωσι ἐξελεῖν μὴ οὐκ ἔόντες ναυκράτορες κ.τ.λ.: where μὴ οὐκ ἔόντες εἰ μὴ εἰσι, (or ἦν μὴ ἔωσι,) the negative condition. Her. 6. 106 εἰνάτη δὲ οὐκ ἐξελεύσεσθαι ἔφασαν μὴ οὐ πλήρεος ἔόντος τοῦ κύκλου, i.e. εἰ μὴ πλήρης ἐστὶν ὁ κύκλος, 'if (as is the case) the moon is not full' (they are speaking on the εἰνάτη itself). Plat. *Lysis* 212 D οὐκ ἄρα ἐστὶ φίλον τῷ φιλοῦντι μὴ οὐκ ἀντιφιλοῦν, i.e. εἰ μὴ ἀντιφιλή, unless it love in return. Soph. *O. C.* 359 ἦκεις γὰρ οὐ κενή γε, τοῦτ' ἐγὼ σαφῶς | ἔξοιδα, μὴ οὐχὶ δεῖμ' ἐμοὶ φέρουσά τι: 'thou hast not come empty-handed,

*without bringing,* etc.: where the participial clause, epexegetic of *κενή*, implies *εἰ μὴ ἔφερες*, (*οὐκ ἂν ἦκες*),—‘hadst thou not been bringing (as thou *art* bringing), thou wouldst not have come.’

In all the above passages, it is the present participle which stands after *μὴ οὐ*, as it is also in *O. T.* 13, 221. Now compare (1) *Dem. or.* 18 § 34 *μὴ κατηγορήσαντος Αἰσχίνου* (—*εἰ μὴ κατηγορήσεν Αἰσχίνης*) *μηδὲν ἔξω τῆς γραφῆς οὐδ’ ἂν ἐγὼ λόγον οὐδένα ἐποιούμην ἕτερον.* (2) *or.* 19 § 123 *οὐ γὰρ ἐνῆν μὴ παρακρουσθέντων ὑμῶν* (—*εἰ μὴ παρεκρούσθητε ὑμεῖς*) *μεῖναι Φιλίππῳ.* Here, though the sentences are negative, we have *μὴ*, not *μὴ οὐ*, with the *aorist* partic., representing the protasis. In (1) the *order* of clauses affects the question, but not in (2). Owing to the comparative rarity of *μὴ οὐ* with the participle, generalisation appears unsafe; but it looks as if prevalent usage had accustomed the Greek ear to *μὴ οὐ* with partic. chiefly in sentences where the protasis so represented would have been formed with (1) imperf. indic., or (2) pres. subjunct., or (3) pres. optat. In conditional sentences with the *aor.* indicative, even where the negative form admitted *μὴ οὐ*, there may have been a preference for *μὴ*. The instances cited seem at least to warrant the supposition that, in such a sentence as *οὐκ ἂν ἀπέθανεν εἰ μὴ ἔπεσε*, Demosthenes would have chosen *μὴ* (rather than *μὴ οὐ*) *πεσών* as the participial substitute for the protasis.

227 f.

*κεῖ μὲν φοβεῖται, τοῦτί κλημ’ ὑπεξελών  
αὐτὸς καθ’ αὐτοῦ.*

With this, the common reading, it is necessary to suppose some ellipse. I believe *ὑπεξελών* and *αὐτὸς* to be indefensible. If they were to be retained, I should then, as the least of evils, translate thus:—‘And if he is afraid,—when (by speaking) he will have removed the danger of the charge from his own path,—[*let him not fear*].’ Such an ellipse—though, to my mind, almost impossibly harsh—would at least be mitigated by the following *πείσεται γὰρ ἄλλο μὲν | ἀστεργές οὐδέν*, which we might regard as an irregular substitute for an apodosis in the sense of *μὴ φοβεῖσθω, γὰρ* being virtually equivalent to ‘I tell him.’

Among the interpretations of the received text which have been proposed, the following claim notice.

1. Professor Kennedy renders (the italics are his): ‘and if he fears and hides away the charge | against himself, *let him speak out*.’ Here *ὑπεξελών*—‘having suppressed,’ and *μὴ σιωπάτω* is mentally supplied from v. 231 (three verses further on).

2. Professor Campbell gives the preference to the following version (while noticing two others):—‘And let the man himself, if he be touched with fear, inform against himself, by taking the guilt away with him’: i.e. *ὑπεξελών*—‘having withdrawn,’ and ‘the words *καθ’ αὐτοῦ* are to be construed *κατὰ σύνεσιν* with v. 226, *σε ποιείτω τάδε*, self banishment being in this case equivalent to self-impeachment.’ This is tantamount (if I understand rightly) to supplying *σημαίνέτω* from *σημαίνειν* in 226.

3. Schneidewin: ‘And if he is afraid, *because he will have revealed* (*ὑπεξελών*) a charge against himself,—*let him not fear*’ (*sc. μὴ φοβεῖσθω*). So Linwood, only supplying *σημαίνέτω*.



4. Elmsley: 'And if he is afraid, (still let him denounce himself, *sc.* σημαίνετω,) thus extenuating the guilt (by confession),' — *crimen confitendo diluens*. To say nothing of the sense given to ὑπεξελών, the *aorist* part. seems strange on this view.

5. Matthiae regards the construction as an irregular form of what might have been more simply put thus: κεί μὲν φοβεῖται, τὸ ἐπὶ κλημα αὐτὸς καθ' αὐτοῦ ὑπεξελών (ἀπελθέτω ἐκ τῆς γῆς). πείσεται γὰρ οὐδὲν ἄλλο ἄστεργές: 'If he is afraid, (let him leave the country,) thus *taking away* the charge against himself.' He explains ὑπεξελών by '*subripiens*,' *i.e.* *subterfugiens*, *declinans*, 'evading the danger of being accused.' Neither this nor the ellipse of ἀπελθέτω seems possible. Wunder nearly agrees with Matthiae.

6. Hermann (3rd ed.) translates v. 227 'Si metuit, subterfugiens accusationem sui ipsius,' and supposes the apodosis to be γῆς ἀπεισιν ἀβλαβής, — μὲν and δὲ having been added because the clause πείσεται γὰρ has been put first. Thus he agrees with Matthiae as to ὑπεξελών, but takes it with φοβεῖται, not with a supposed ἀπελθέτω.

7. Dindorf also takes Matthiae's view of ὑπεξελών, but wishes (ed. 1860) for ὑπεξέλοι in an imperative sense: 'crimen subterfugiat': 'let him evade the charge against himself' (by going into ex.le).

Under one or another of the above interpretations those given by most other commentators may be ranged.

Among emendations, the palm for ingenuity seems due to Hartung's κεί μὲν φοβεῖται, τοῦ ἐπὶ κλημ' ἐπεξίτω | αὐτὸς καθ' αὐτοῦ: 'and if he is afraid, still let him *prosecute* the charge against himself.' This is, however, more brilliant than probable.

Mr Blaydes in his note proposes to read κεί μὲν φοβεῖται τοῦ ἐπὶ κλημ' ὑπεξελεῖν (*to draw forth* from the recesses of his own mind), and supplies, 'let him feel assured.' For this view of ὑπεξελεῖν, *cp.* above, no. 3. In his text, however, he gives (on his own conjecture) καὶ μὴ φοβεῖσθω τοῦ ἐπὶ κλημ' ὑπεξελεῖν | αὐτὸς καθ' αὐτοῦ.

246 ff. *The proposed transposition of verses 246—251, κατεύχομαι... ἡρασάμην.*

Otto Ribbeck suggested that these six verses should stand immediately after 272 (ἐχθίοι). He thought that their displacement in the mss. arose from a confusion between ὑμῖν δὲ in 252 and the same words in 273. He argued that 251, παθεῖν ἅπερ τοῖσδ' ἀρτίως ἡρασάμην, has no meaning unless it follows 269—274, καὶ ταῦτα τοῖς μὴ δρῶσι κ.τ.λ. Many recent editors adopt the transposition. Against it, and in favour of the mss., I would submit these considerations. (1) The transposition destroys the natural order of topics. The denunciation of a curse on the *murderer* must stand in the fore-front of the speech, whereas the transposition subjoins it, as a kind of after-thought, to the curse on those who disobey the edict. It thus loses its proper emphasis. (2) The transposition enforces an awkward separation between ταῦτα τοῖς μὴ δρῶσιν (269) and τοῖς ἄλλοις (273). The latter depends for its clearness on juxtaposition with the former: but six verses are now inserted between them. (3) In 251 Ribbeck's objection would fail if we

had τῶδ' instead of τοῖσδ': but τοῖσδ' is used to include the hypothesis of *several* murderers (247, cp. 122).

305. εἰ καὶ and καὶ εἰ—(1) εἰ καὶ, in its normal usage, —'granting that...', where the speaker admits that a condition *exists*, but denies that it is an obstacle: above, 302: 408, εἰ καὶ τυραννεῖς: *El* 547, εἰ καὶ σῆς δίχα γνώμης λέγω.

(2) In our passage (as in *Ai.* 1127, *Tr.* 71), the καὶ has a slightly stronger sense, —'if *indeed*—though I should be surprised to hear it.'

(3) Both these uses differ from that in which εἰ καὶ has the sense which properly belongs to καὶ εἰ, 'even supposing that...', where the speaker refrains from granting the existence of the alleged condition: *Tr.* 1218 εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται, 'even if the favour is a very large one, it shall be granted.'

For the regular distinction between εἰ καὶ and καὶ εἰ, see *Il.* 4. 347 καὶ εἰ δέκα πύργοι Ἀχαιῶν | ὑμείων προπάροιθε μαχοίετο, compared with *Il.* 5. 410 Τυδείδης, εἰ καὶ μάλα καρτερός ἐστιν.

The normal use of καὶ εἰ occurs below, 669, 1077: *O. C.* 306 κεί βραδὺς | εἶδει: *Ant.* 234 κεί τὸ μηδὲν ἐξερω: 461 κεί μὴ σὺ προὔκηρυξας: *El.* 617 κεί μὴ δοκῶ σοι.

Conversely, we have καὶ εἰ for εἰ καὶ in *Ai.* 692, 962: *O. C.* 661: below, 986, 1516.

(4) All the foregoing uses, in which εἰ καὶ forms a single expression, must be distinguished from those cases in which καὶ belongs closely to the *following* word, as 283 εἰ καὶ τρίτ' ἐστί: *Ant.* 90 εἰ καὶ δυνήσῃ γ'.

Similarly, for καὶ εἰ, distinguish those cases in which καὶ = 'and': *O. C.* 1323 ἐγὼ δὲ σός, καὶ μὴ σός, ἀλλὰ τοῦ κακοῦ | πότμου φυτευθείς.

## 328 f.

οὐ μὴ ποτε

τάμ' ὥς ἂν εἶπω μὴ τὰ σ' ἐκφήνω κακά.

Prof. Kennedy takes the passage thus.—ἐγὼ δ' οὐ μὴ ποτε εἶπω τὰμά, *I will never speak my things, ὥς ἂν (εἶπω), however I may call them* (whatever they may deserve to be called), *μὴ τὰ σ' ἐκφήνω κακά, lest I disclose your things as evil.* Or, as he renders it in verse, 'but mine I ne'er will speak, | however named, lest I display thine evil.' For ὥς ἂν as —'in whatever way,' he compares *Il.* 2. 139 ὥς ἂν ἐγὼν εἶπω, πειθώμεθα πάντες: *Soph. Ai.* 1369 ὥς ἂν ποιήσης, πανταχοῦ χρηστός γ' ἔσει: *Dem. or.* 18. 292 [§ 192] τὸ...πέρας, ὥς ἂν ὁ δαίμων βουλευθῇ, πάντων γίγνεται: and adds: 'We might place commas before and after ὥς ἂν, to indicate the quasi adverbial character which it acquires by the ellipse [of εἶπω], in reality not more abnormal than that of ἦδοιο in 900 [937], ἦδοιο μὲν, πῶς δ' οὐκ ἂν;' (*Oed. Tyr.*, pp. 76 f.).

As Prof. Kennedy has well said elsewhere (*Stud. Soph.* p. 62), if any emendation were to be admitted, the simplest would be εἰπὼν for εἶπω (a change which Hermann also once suggested), with a comma after τὰμ'. ἐγὼ δ' οὐ μὴ ποτε (εἶπω) τὰμά, ὥς ἂν εἰπὼν (by telling them) μὴ...ἐκφήνω. But with him (though our interpretations differ) I believe that the words are sound as they stand.

Hardly any passage, however, in Sophocles has given rise to so large a number of conjectures. Most of these have been directed to the same general object—some such alteration of the words τὰμ' ὡς ἂν εἶπω as shall make it easier to take the *second* μὴ with ἐκφάνω. The following may be mentioned: (1) Wolff, τὰμ' ὄψαν' εἶπω, 'my visions,'—ὄψανον having that sense in Aesch. *Cho.* 534. (2) Hartung, τὰ θέσφατ' εἶπω. (3) C. F. Hermann, τὰ μάσσον' εἶπω. (4) Campbell, εἶπω τὰδ', ὡς ἂν μὴ τὰ σ' ἐκφάνω κακά. (5) Nauck, approved by Bonitz, ἄνωγας εἶπω. (6) Campe, *Quaest. Soph.* 1. 18, ἄγνων ἀνείπω. (7) Arndt, τὰλλων ἀνείπω. (8) Seyffert, Weismann, Ritter, τὰμ' ὡς ἀνείπω. (9) Wecklein, τὰμ' ὡδ' ἀνείπω. (10) Pappageorgius, τὰμ' ἐς σ' ἀνείπω. See his *Beitrag zur Erklärung und Kritik des Sophokles*, p. 22, Iena, 1883.

361. *The forms γνωτός and γνωστός.*—γνωτός is regularly formed from the verbal stem γνω with the suffix το: cp. Skt. *gñā-t-as*, Lat. *notus*. In the form γνωστός, the origin of the σ is obscure: Curtius remarks that we might suppose a stem γνωσ expanded from γνω, but also a present \*γνωγω, which might be compared with O. H. G. *knāu*. In the case of καυστός (Eur.), κλαυστός (Soph.), the σ is explained by καΐγω (καίω), κλαΐγω (κλαίω). The existing data do not warrant us in assigning the forms with or without σ to certain periods with such rigour as Elmsley's, for example, when he regarded εὔγνωτος as the only correct Attic form. ἄγνωστος occurs in *Odyssey*, Thucydides, Plato (who has also γνωστός); in Pindar *Isthm.* 3. 48 ἄγνωστοι is doubtful, Mommsen gives ἄγνωτοι, and so Fennell, who remarks *ad loc.* that in *Ol.* 6. 67 for ἄγνωτον (as against ἄγνωστον) Mommsen has the support of two good mss. We have ἄγνωτος in Sophocles and Aristophanes; εὔγνωστος in Sophocles, Euripides, Lysias, etc.

With regard to the meaning of these verbals, it has been held that, where such forms as γνωτός and γνωστός existed side by side, Attic writers appropriated the *potential* sense to the *sigmatic* form, distinguishing γνωστός, as 'what *can* be known,' from γνωτός, 'what *is* known.' Nothing in the sigmatic form itself could warrant such a distinction. However the σ be explained, γνωστός, no less than γνωτός, must have primarily meant simply 'known,' as καυστός 'burnt' and κλαυστός 'wept.' And we find ἀκλαυστος as = 'unwept' (not, 'what cannot be wept for'), πολύκλαυστος as = 'much-wept' (not, 'worthy of many tears'). When the modal idea of 'may' or 'can' attached itself to these verbals, it was merely by the same process as that which in Latin brought *invictus*, 'unconquered,' to the sense of 'unconquerable.' Yet I would suggest, on the other hand, that the special attribution of a potential sense to the sigmatic forms may have thus much ground. When two forms, such as γνωτός and γνωστός, were both current, regular analogies would quicken the sense that γνωτός had a participial nature, while γνωστός, in which the σ obscured the analogy, would be felt more as an ordinary adjective, and would therefore be used with less strict regard to the primary participial force. Thus it might be ordinarily *preferred* to γνωτός, when 'knowable' was to be expressed. At the same time, it would always remain an available synonym for γνωτός



as = 'known.' And we have seen in the commentary that Sophocles is said to have used γνωστός, as well as γνωτός, in the sense of 'well-known.'

478. *The reading of the first hand in the Laurentian MS., πετραῖος ὁ ταῦρος.*—This reading raises one of those points which cannot be lightly or summarily decided by any one who knows the rapid transitions and the daring expressions which were possible for the lyrics of Greek Tragedy. Hermann—who was somewhat more in sympathy with the manner of Aeschylus than with that of Sophocles—characteristically adopted the reading,—which he pronounces 'multo vulgata fortiozem'. The mere substitution of metaphor for simile is not, indeed, the difficulty. Euripides, for instance, has (*Med.* 184) ἀτὰρ φόβος εἰ πείσω | δέσποιναν ἐμήν... καίτοι τοκάδος δέργμα λεαίνης | ἀποταυροῦται δμωσίν. But the boldness of λεαίνης so closely followed by δμωσίν is not comparable to that which we must assume here, if τὸν ἀδηλον ἄνδρα were so immediately followed by πετραῖος ὁ ταῦρος: nor can I persuade myself that Sophocles would have so written.

The further verbal question, whether φοιτᾷ πετραῖος could be said in the sense, 'wanders among rocks,' is one which must be considered in the light of Sophoclean usage. We have below 1340 ἀπάγετ' ἐκτόπιον: 1411 θαλάσσιον | ἐκρίψατ': *Antig.* 785 φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αἰλαῖς: *El.* 419 ἐφέστιον | πῆξαι... σκῆπτρον: *Ant.* 1301 βωμιά... | λύει... βλέφαρα (she closes her eyes at the altar): and perh. fr. 35 καὶ βωμιαῖον ἐσχάρας λαβών, for Steph. Byz. 191. 8, citing it, says, τὸ τοπικὸν βώμιος καὶ κατὰ παραγωγὴν βωμιαῖος. Given these examples, we could scarcely refuse to Sophocles such a phrase (for instance) as φοιτᾷ ὀρεινός. My own feeling in regard to πετραῖος is that it is decidedly bolder—not to say harsher—than any phrase of the kind which can be produced; but, on the other hand, I certainly am not prepared to say that, in lyrics, Sophocles could not have used it. It is the extreme abruptness of the metaphor in this context, rather than the singularity of the phrase, that has decided me against reading πετραῖος ὁ ταῦρος.

508. *πτερόεσσα κόρα.* *The Sphinx*—The Sphinx, with lion's body and human head, has a unique place among the most ancient symbols of an irresistible daemonic might, at once physical and mental. The Egyptian type was wingless, and of male sex. The Sphinx of Ghizeh—oldest and largest of extant examples—dates from the age of the Fourth Dynasty (perhaps from *circ.* 2400 B.C.), as Mariette's latest results have established (*Revue archéol.*, new series 26, 1873, pp. 237 ff.), and was the object of a cultus, which does not appear to have been the case with any other Egyptian Sphinx.

The winged type occurs first in the lands of the Euphrates. The earliest example which can be approximately dated is afforded by the palace of Esharaddon, which belongs to the seventh century B.C. Here the winged and crouching Sphinx is female (Milchhoefer, *Mitth. des deutschen archaeol. Institutes in Athen*, fourth year, 1879, p. 48,—the best authority for the present state of knowledge on the subject). Phoenicia

was in this case, as in so many others, the point at which Egyptian and Asiatic influences converged. A stelè from Aradus (*Musée Napoléon* III. xviii. 4) shows a Sphinx with Egyptian head-gear and on a pedestal of Egyptian character, but with the Assyrian wings.

The wingless Sphinx was not unknown to the earlier art of Hellenic countries. Such a Sphinx (female, however, and in this respect not Egyptian) occurred on the Sacred Way at Miletus (Newton, *Travels* Vol. II. p. 155). At Thebes, singularly enough, was found a terracotta figure, about 4 inches long, of a wingless crouching Sphinx (Milchhoefer, *l. c.*, p. 54). As is well known, it was maintained by Voss in his *Mythologische Briefe* that the Greek Sphinx, being borrowed from Egypt, was wingless until the influence of the Attic dramatists popularised the winged type. Aeschylus, indeed, like Hesiod, does not mention wings in his brief description of the Sphinx on the shield of Parthenopæus (*Theb.* 541), nor in his only other notice of the monster (fr. 232): but the Sphinx of Euripides, like that of Sophocles, is winged (*Phoen.* 1022 ff.). Gerhard argued as far back as 1839 (*Abhandl. der k. Akad. der Wissensch. z. Berlin*) that the Greek winged Sphinx was probably much older than the age of the dramatists, and this fact has long been placed beyond discussion. The oldest representations of the Sphinx found on the soil of Greece Proper are presumably the relievo-figures in gold, ivory, etc., of the graves at Spata in the Mesogaia of Attica, and at Mycenæ: and these have the wings. Three round figures of winged Sphinxes, in Parian marble, have also been found in Greece (two in Attica, one in Aegina): a round terracotta figure of a winged Sphinx, which possibly served as akroterion of a heroon, has been found at Olympia, and a similar figure is reported to have been found at Corinth. These Sphinxes are regarded by Milchhoefer as the oldest and most complete Greek examples of polychromy applied to round figures. The feathers of the Sphinx's wings were, in two cases at least, painted red and dark-green (or blue?), and in one instance a brownish-red colour had been given to three corkscrew ringlets which fell on the Sphinx's breast and shoulders.

It was not in connection with Thebes and Oedipus that the Sphinx was most generally familiar to Greek art. By far her most frequent appearance was on sepulchral monuments, as an emblem of the unconquerable and inscrutable power which lays man low,—as the Siren, from another point of view, was similarly applied. But the Oedipus myth illustrates in a very striking manner the essential traits both in the Asiatic and in the Hellenic conception of the Sphinx.

(1) *The Sphinx oppresses the Thebans.* This belongs to the original essence of the Sphinx idea, as a manifestation, in mind and body, of a force with which mortals may not cope. A grave of the Egyptian Thebes shows a bearded Sphinx, with one of its feet on three men (Lepsius, *Denkm.* v. 3. 76 c). An Attic vase shows two Sphinxes, with a prostrate man between them. A bowl found at Larnaka represents winged griffins and Sphinxes, with a man held captive (Milchhoefer *l. c.* 57, 51). The pitiless female Sphinx of Greek mythology belongs to the same order of winged pursuers as the Harpies and the Gorgons.

(2) *The Sphinx asks a riddle.* Here we seem to have a purely Hellenic graft on the Egyptian and Asiatic original. To the Greek mind, the half-human, half-leonine shape was itself a riddle, and—*given the notion of oppressor*—could have suggested the story. The Centaur was not characteristically an oppressor of man; in the Chimaera, nothing was human; but in the Sphinx these conditions met, and the crouching posture suggested grim expectancy.

(3) *The Sphinx sits on the Φίκειον ὄρος near Thebes.* In the Hesiodic *Theogony* the Sphinx is called Φίξ (Φίξ' ὀλοήν, 326). Which was older,—the name of the hill, or Φίξ as a name for the monster? If the former, then we might well suppose that the localising of the myth had been suggested by the accident of a hill with such a name existing near a town in which Phoenician and Egyptian influences had long been present.

(4) *The Sphinx is vanquished by Oedipus.* This is hyperbole clothed in myth. 'He is so acute that he could baffle the Sphinx.' For it is a distinction of the monumental Sphinx that it never appears as tamed or vanquished. The man-headed lions and bulls of Assyria, as Layard pointed out, are symbols of hostile forces which have been subdued and converted to the service of the conqueror. It is never so with the Sphinx of Egyptian, Asiatic, or Hellenic art.

In conclusion, I may notice the most recent addition—a brilliant one—which has been made to the known examples of the Greek winged Sphinx. Under the auspices of the Archaeological Institute of America, the site of the ancient Assos, opposite Lesbos, on the south coast of the Troad, has within the last two years been thoroughly explored by a mission of American scholars and archaeologists<sup>1</sup>. On Oct. 4, 1881, was found the fragment of a relief with winged Sphinxes, belonging to the Doric temple of Athene, which crowned the Acropolis of Assos. The date of the temple may be referred to the early years of the 5th century B.C. The Assos relief exhibits two Sphinxes crouching face to face, and must have decorated the lintel above the central intercolumniation of the temple front—having a heraldic significance, as the civic emblem of Assos, like the two crows of the Thessalian Crannon, the two axes of the Carian Mylasa, the two heads of Tenedos, and the like. Mr J. T. Clarke, in his excellent Report on the investigations at Assos, of which he has been the director, (p. 111) writes:—

'Of all the sculptures of Assos discovered by the present expedition, and in the Louvre'—[those namely given to France in 1838 by Mahmoud II., of which the most striking are the bas-reliefs of Centaurs]—'the magnificent Sphinxes are by far the best preserved, they alone having been taken from a hard bed of mortar, which had long saved them from weathering. The carving of this relief is of a delicacy and vigour comparable to the best works of fully developed Greek art. Throughout the body the firm muscles and yielding cushions of flesh are indicated with an appreciation of natural forms which shows a distinct advance beyond the art of Mesopotamia, successful as were its

<sup>1</sup> In the *Fortnightly Review* (April, 1883) I gave some notes of a tour in the Troad (Sept. 1882) which included a visit to Assos.



representations of animals; while the decorative character of the composition is maintained by the admirable outline of paws, wings, and tail. The heads are of that archaic type familiar in Attic sculptures dating near the beginning of the fifth century B.C. The eye, though shown nearly in profile, is still too large,—the corners of the mouth drawn up to a meaningless smile. The Egyptian derivation of the Sphinx is more evident than is elsewhere the case upon Greek works, by the closely fitting head-dress, welted upon the forehead and falling stiffly behind the ears.'

622 ff. KP. τί δῆτα χρῆζεις; ἢ με γῆς ἔξω βαλεῖν;

OL ἤκιστα· θυήσκειν οὐ φνγεῖν σε βούλομαι  
ὡς ἂν προδείξῃς οἷόν ἐστι τὸ φθονεῖν.

KP. ὡς οὐχ ὑπείξων οὐδὲ πιστεύσων λέγεις;

OL \* \* \* \* \*

KP. οὐ γὰρ φρονοῦντά σ' εὖ βλέπω. OL. τὸ γοῦν ἐμόν.

In discussing this passage, I take first the two points which seem beyond question.

1. v. 624 ὅταν...φθονεῖν, which the mss. give to Creon, belongs to Oedipus. The words προδείξῃς οἷόν ἐστι τὸ φθονεῖν can mean nothing but '*show forth* [by a terrible example] *what manner of thing it is to eni*,'—how dread a doom awaits him who plots to usurp a throne (cp. 382). *Ant.* 1242 δείξας ἐν ἀνθρώποισι τὴν δυσβουλίαν | ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν. *El* 1382 καὶ δείξαν ἀνθρώποισι τὰ πεινίμια τῆς δυσσεβείας οἷα δωροῦνται θεοί. *Thuc* 1. 76 ἄλλους γ' ἂν οὖν οἰόμεθα τὰ ἡμέτερα λαβόντας δείξαι μάλιστα εἴ τι μετριάζομεν. 6 77 προθυμότερον δείξαι αὐτοῖς ὅτι οὐκ Ἴωνες τάδε εἰσίν. (For the *tone* of the threat, cp. also *Ant.* 308, 325, *Tr.* 1110.) *Eur. Heracl.* 864 τῇ δὲ νῦν τύχῃ βροτοῖς ἅπασι λαμπρὰ κηρύσσει μαθεῖν, τὸν εὐτυχεῖν δικοῦντα μὴ ζηλοῦν (said of the captive Eurystheus). It is a mere accident that προδείκνυμι does not elsewhere occur as to show forth: that sense is as natural for it as for προδηλώω, προφαίνω, προκηρύσσω, etc. I do not think that ὅταν can be defended by rendering, '*when* thou shalt first have shown,'—a threat of torture before death. This strains the words: and death would itself be the essence of the warning example. Read ὡς ἂν, in order that: as *Phil.* 825 ὡς ἂν εἰς ὑπνον πέσῃ.

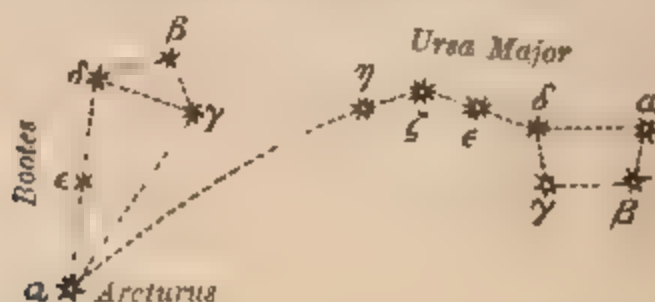
2. v. 625, ὡς οὐχ ὑπείξων...λέγεις, which the mss. give to Oedipus, belongs to Creon. Spoken by Oed., ὑπείξων must mean 'admit your guilt,' and πιστεύσων 'obey' me (by doing so): but the only instance of πιστεῖν in this sense is *Tr.* 1228 πείθου· τὸ γάρ τοι μεγάλα πιστεύσαντ' ἐμοὶ | σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάριν: with 1251 σοὶ γε πιστεύσας. But there (a) the sense of 'obeying' verges on that of *taking one's word* as warranty for the act: and (b) πείθου, ἀπιστεῖν help it out. Here, Creon speaking, ὑπείξων means 'consent to give me a fair hearing,'—under the tests which Creon himself proposed (603 f.),—and πιστεύσων, 'believe' my solemn assurances.

3. Verse 624 having been given to Oedipus, and v. 625 to Creon, will the passage have been healed if vv. 625 and 624 change places? I

think not. For v. 624 will then mean: '[I will yield, and believe you, *only*] when you have been made an example of envy': to which Creon will reply, 'Nay, I find you mad' (*i.e.* what you call my *envy* is but remonstrance with your *folly*). This is too disjointed. I have long thought, and still think, that a verse spoken by Oed. has dropped out after 625, as is explained in the commentary.

782. ἄποπτος.—I believe that ἄποπτος has two distinct uses, and that a neglect of the distinction has made some confusion. (1) As a verbal adject. of passive sense: *seen, though at a distance*: Arist. *Pol.* 2. 12 ὅπως ἄποπτος ἔσται ἡ Κορινθία ἐκ τοῦ χώματος: (2) in poetry and later prose, as an adject. meaning, '*away from the sight of*': implying either (a) '*seen only afar,*' '*dimly seen,*' as *Al.* 15: or (b) '*out of sight of,*' as here: *i.e.* not seen, or not seeing, according as the ὄψις is that of object or subject. Dionys. Hal. 2. 54 ἐν ἀπόπτῳ τίθενται τὸν χάρακα (of an ambuscade), '*in a place out of sight*' (not, '*in a place seen afar*'). ἄποπτος does not occur in the *active* sense parallel with (1), as = '*seeing, though at a distance*': analogy would, however, warrant it: see on 515. Ast strangely gives '*τὸ ἄποπτον, specula,*' quoting the Platonic *Arctichus* 369 A, and Lidd. and Scott, referring to the same passage, give '*τὸ ἄποπτον, a look-out place, watch-tower*': but there ἐξ ἀπόπτου θεώμενος = '*seeing afar off*.' In this adverbial phrase (*Phil.* 467 ἐξ ἀπόπτου σκοπεῖν, *Galen* 3. 222 ἐξ ἀπόπτου θεασάμενος) the word has sense (1), meaning, '*so that the place at which you look is ἄποπτος to you.*'

1137. ἐξ ἡρος εἰς Ἀρκτοῦρον. *The significance of Arcturus in the popular Greek calendar.*



*Arcturus* is from ἄρκτος and οὐρος, '*watcher*' (akin to ὄραω, and to our *ward*)—the '*bear-ward,*' the keeper, or *leader*, of *Ursa Major*. This name was also given to the whole constellation Βούτης ('*ploughman*') of which *Arcturus* is the brightest star: Cic. *Arat.* 96 *Arctophylax, vulgo qui dicitur esse Boötes*. Greek writers speak of ἀρκτοῦρον ἐπιτολή not in a geometrical sense, but as meaning '*earliest visibility*'; and this in two distinct applications.

(1) The season when *Arcturus* first begins to be visible, after sunset, as an evening star, shortly before the vernal equinox (March 20—21). This is sometimes termed the '*acronychal*' rising (from ἀκρόνυχος, on the verge of night). Hippocrates, who was the contemporary of Sophocles, and who illustrates the popular reckoning by *Arcturus* more clearly than any other writer, uses ἀρκτοῦρον ἐπιτολή in this sense without any quali-

fying epithet, leaving the context to show what he means: *περὶ διαίτης* 3. 68 (vol. vi. p. 598 ed. Littré) *μετὰ δὲ ταῦτα* [viz. when 44 days have elapsed from the winter solstice] *ὥρῃ ἥδη ζέφυρον πνέειν, καὶ μαλακωτέρῃ ἢ ὥρῃ...εἶτα δὲ* [15 days later] *ἀρκτοῦρου ἐπιτολή, καὶ χελιδόνα ὥρῃ ἥδη φαίνεσθαι, τὸν ἐχόμενον δὲ χρόνον ποικιλιώτερον ἥδη διάγειν μέχρις ἰσημερίας* [the vernal equinox] *ἡμέρας τριάκοντα δύο.*

(2) Far more commonly, *ἀρκτοῦρου ἐπιτολή* denotes the season when Arcturus begins to be visible as a morning star. This is termed the 'heliacal' rising (*ἡλιακή*), because Arcturus is then visible before sunrise. In the age of Hippocrates and Sophocles (say in 430 B.C.), Arcturus began to be thus visible about a week before the autumnal equinox, which falls on Sept. 20—21; and, in the popular language of that age, 'the rising of Arcturus' commonly meant, 'shortly before the autumnal equinox.' Cp. Hippocr. *περὶ διαίτης* 3. 68 (vi. 594 Littré, before the passage cited above) *τὸν μὲν ἐνιαυτὸν εἰς τέσσαρα μέρη διαιρέουσιν, ἄνω μάλιστα γινώσκουσιν οἱ πολλοί, χειμῶνα, ἦρ, θέρος, φθινόπωρον. καὶ* (1) *χειμῶνα μὲν ἀπὸ πλειάδων δύσιος ἄχρι ἰσημερίας ἡρινῆς, (2) ἦρ δὲ ἀπὸ ἰσημερίας μέχρι πλειάδων ἐπιτολῆς, (3) θέρος δὲ ἀπὸ πλειάδων μέχρι ἀρκτοῦρου ἐπιτολῆς, (4) φθινόπωρον δὲ ἀπὸ ἀρκτοῦρου μέχρι πλειάδων δύσιος.* Here he tells us that, according to the reckoning with which the Greeks of the 5th century B.C. were most familiar, the year was divided into four parts, thus: (1) *Winter*—from the setting of the Pleiads to the vernal equinox: (2) *Spring*—from the vernal equinox to the rising of the Pleiads: (3) *Summer*—from the rising of the Pleiads to the rising of Arcturus: (4) *Autumn*—from the rising of Arcturus to the setting of the Pleiads. In the sevenfold division of the year (noticed by Hippocrates in his *περὶ Ἑβδομάδων*), summer was subdivided into *θέρος*, early summer, and *ὀπώρα*, late summer: and the latter ended with the 'heliacal' rising of Arcturus, as Galen 5. 347 says: *ὅσοι τὸν ἐνιαυτὸν εἰς ἑπτὰ τέμνουσιν ὥρας, ἄχρι μὲν ἐπιτολῆς τοῦ κυνὸς (Sirius) ἐκτείνουσι τὸ θέρος, ἐντεῦθεν δὲ μέχρις ἀρκτοῦρου τὴν ὀπώραν.* Hippocrates says that, in watching the course of maladies, particular attention should be paid to the stars, especially to the rising of Sirius and of Arcturus, and to the setting of the Pleiads; for these are the critical seasons at which diseases most often mend, cease, or enter on new phases: *περὶ ἀέρων, ὑδάτων, τόπων* 11 (vol. 11. p. 52 ed. Littré). The short phrase of Sophocles, *εἰς ἀρκτοῦρον*, can be matched with several of his medical contemporary, showing how familiar the sign was: *ἐπιδημ.* 1. 2. 4 *περὶ ἀρκτοῦρον* (= a little before the autumnal equinox), *ib.* 1. 2. 7 *πρὸ ἀρκτοῦρου ὀλίγον καὶ ἐπ' ἀρκτοῦρου* (before, and at, his 'heliacal rising'): *περὶ ἀέρων κ.τ.λ.* 10 *μήτε ὑπὸ κύνα μήτε ἐπὶ τῷ ἀρκτοῦρῳ* (neither just before Sirius rises, nor just when Arcturus does so). For the Roman writers, though Arcturus had no longer the same importance as a mark of the people's calendar, he is especially the symbol of equinoctial storms in September: Plaut. *Rudens* prol. 69 *Nam Arcturus signum sum omnium acerrimum: Vehemens sum exoriens. cum occido, vehementior.* Cp. Horace *Carm.* 3. 1. 27 *saepe us Arcturi cadentis Impetus.* Plin. 18. 74 (Arcturus rises) *vehementissimo significatu terra marique per dies quinque* (indicated as Sept. 12—17).

A passage of curious interest is Plin. 2. 47 *usque ad sidus Arcturi,*



*quod exoritur undecim diebus ante aequinoctium auctumni.* Here Pliny treats the 'heliacal rising' of Arcturus as an event of fixed date, occurring annually about Sept. 9 or 10. But, owing to the precession of the equinoxes, this 'heliacal rising' becomes progressively later,—as will be seen below, about one day later in every 70 years. In Pliny's time (about 70 A.D.) the earliest time at which Arcturus could have been seen before sunrise would have been considerably later than Sept. 9 or 10. It would seem, then, that Pliny had taken his date from a literary source long anterior to his own age. On this point, Professor G. H. Darwin has kindly given me the subjoined note:—

'A rough calculation gives the following results with respect to the rising of Arcturus in the latitude of Athens ( $38^{\circ}$  N.):—

'In 430 B.C. the rising of Arcturus (R.A.  $185^{\circ}$ , decl.  $32^{\circ}$ ) preceded that of the sun

on 7 Sept. (N.S.) by 22 minutes,  
and on 15 Sept. by 61 minutes.

'In 70 A.D. the rising of Arcturus (R.A.  $191^{\circ}$ , decl.  $29^{\circ}$ ) preceded that of the sun

on 15 Sept. by 23 minutes,  
and on 22 Sept. by 62 minutes.

'After a star has risen it remains invisible for some time on account of mist on the horizon, but if the climate be clear the interval of invisibility after geometrical rising is short. It is of course also invisible in the day time and shortly after sunset or before sunrise. If therefore a star only rises in the geometrical sense a short time before sunrise, it will remain altogether invisible. From the above results we see that on Sept. 7, 430 B.C. and on Sept. 15, 70 A.D. Arcturus though really above the horizon before sunrise must have been invisible on account of the brightness of the twilight. On the 15 Sept. 430 B.C. and on the 22 Sept. 70 A.D. it must have been visible after geometrical rising, and before there was so much daylight as to extinguish stars of the first magnitude. It is likely that Arcturus would have thus been first visible as early as 12 Sept. 430 B.C., and as 20 Sept. 70 A.D. The first visibility of Arcturus took place between seven and eight days earlier in the month in 430 B.C. than in 70 A.D. In a clear climate like that of Greece the first visibility, after the period of invisibility due to the nearness of the sun, would fix the time of year within two or three days. At this season the rapid decrease of the sun's declination conspires with the increase of his right ascension to produce a rapid increase in the interval by which the rise of Arcturus precedes that of the sun. As above stated, this interval would increase from 22 to 61 minutes between Sept. 7 and 15, 430 B.C. In a week after Sept. 15 the star would have risen long before sunrise, and the appearance of the star in the east and the rapidity of its extinction by the rays of the sun would cease to be a remarkable phenomenon.'

1090. With Nauck's  $\alpha\upsilon\rho\iota$  or Wecklein's  $\eta\rho\iota$  we must read Arndt's  $\eta$

σέ γ' εὐνάτεψα (*without τις*) in v. 1101. αὔρι would be attractive if it had better authority. But Nauck's note is quite misleading when he describes it as '*ein auch von Aischylos (fr. 412, vgl. fr. 274) gebrauchtes Adverbium.*' Aesch. fr. 274, in Nauck's ed., is simply this word, αὔρι-βάτας, on which Hesych s.v. 1. p. 619 says: Αἰσχύλος τὸ αὔριον ἐπὶ τοῦ ταχέως τίθησι: where αἶρι for αὔριον is merely Pauw's conjecture. And Aesch. fr. 412 (Nauck) is merely this conjectured αὔρι quoted from Hesychius s.v. αὔριβάτας! In Bekker *Anecd.* p. 464. 9 we have αὔριβατον· τὸ αἶρι τιθείασιν ἐπὶ τοῦ ταχέως καὶ τάχα, οὐκ ἀπὸ τῆς αὔρας, ἀλλὰ κατὰ τινα βαρβαρικὴν λέξιν, τάχα δὲ καὶ ἀπὸ τοῦ αὔριον: but there, too, αὔρι is no more than an inference from αὔριβατον.—Dindorf changed οὐκ ἔσει τὰν αὔριον to οὐκέτι τὰν ἑτέραν, reading in 1101 ἡ σέ γε τις γενέ-τας. This metre would suit the tone of excitement, as in *Tr.* 96 f., where Ἄλιον, Ἄλιον αἰτῶ is followed by τοῦτο καρῖξαι τὸν Ἀλκμήνας πόθι μοι πόθι παῖς: cp. *Tr.* 500 οὐδὲ τὸν ἐννυχον Ἄιδαν, followed by ἡ Ποσειδάωνα τινάκτορα γαίας. On this view of the metre, I conjectured τὰν ἐπιούσαν ἔσει for οὐκ ἔσει τὰν αὔριον. In Par. A τὴν ἐπιούσαν is written over τὰν αὔριον: and Par. B has the gloss κατὰ τὴν αὔριον πάνυ λαμπρὰν ἡμέραν. Since ἡ ἐπιούσα, without ἡμέρα, could mean 'to-morrow' (Polyb. 5. 13. 10), a reader who took τὰν ἐπιούσαν here as = 'the coming day' might have written τὰν αὔριον above it, or in the margin, and this more familiar phrase might have supplanted the other in the text. Then πανσέληνον would be explained as — πάνυ λαμπράν, and the whole phrase interpreted as in the gloss of Par. B, 'the all-bright morrow': οἶκ being added to complete the assumed trochaic metre. In 1101, where L has ἡ σέ γε θυγάτηρ | Λοξίου, I proposed to read ἡ σέ γ' ἔφυσε πατήρ | Λοξίας; but I have come to think that the traditional reading, τὰν αὔριον πανσέληνον, though undoubtedly strange, may be genuine, and that perhaps the safest course is to receive Arndt's emendation ἡ σέ γ' εὐνάτεψά τις in 1101. At the same time I wish to leave my conjectures on record, as they have been favourably received by some scholars, and may possibly have at least a suggestive value.

1505. μή σφε περιίδης. — Porson on *Med.* 284 holds that Tragedy never admitted περί before a vowel (whether the prep. stood alone or was compounded with another word) in senarii, in trochaics, or in a regular system of anapaests. In *Ar. Th.* 1070 περίαλλα occurs in an anapaestic verse from Eur., but this, says Porson, seems to have belonged to a free or irregular system (systema illegitimum). In *Soph.* fr. 225 περίαλλα belongs to lyrics: so περιόργως (not a certain reading) in Aesch. *Ag.* 216· περιώδυνος *id.* 1448: and περιώσια *Soph.* fr. 611. Where a compound of περί occurs elsewhere than in lyrics, Tragedy, Porson says, used tmesis: as Eur. *Bacch.* 619 τῷδε περὶ βρόχους ἔβαλλε: fr. *ap.* Cornut. *De N. D.* 184 κορυφὴ δὲ θεῶν ὁ περὶ χθόν' ἔχων | φαεινὸς αἰθήρ. Similarly such a form as ἡμφιεσμένος (*Ar. Ecc.* 879) belongs to Comedy, not Tragedy. Here, then, he would write παρὰ σφ' ἰδης (the mss. having παρίδης): Fritzsche, περί σφ' ἰδης. But it may be urged: (1) such a tmesis is alien from the style of ordinary tragic dialogue: (2) the extant remains of Attic Tragedy justify Porson's remark that compounds of περί were

avoided, but are too small to warrant a rule absolutely excluding them : (3) the probability of such a rule, intrinsically slight, is further lessened by the *περίαλλα* of the Euripidean anapaest : (4) one *reason* why *περί* before a vowel should be usually avoided is evident : a compound with *ἀμφί* would in most cases express the same notion, without resolving the foot : e.g. *ἀμπέχω*, *ἀμφίστημι* dispensed with need for *περιέχω*, *περίστημι*. A single example like our passage goes far to break down the assumed universality of the exclusion.

1528. οὐ τίς οὐ ζήλω πολιτῶν ταῖς τύχαις ἐπέβλεπεν.—Lucian once uses the verb *ἐπιβλέπω* with a dative, *Astrol.* 20 (where he is imitating an Ionic style) καί σφισι γιγνομένοισι τῷ μὲν ἡ Ἀφροδίτῃ τῷ δὲ ὁ Ζεὺς τῷ δὲ ὁ Ἄρης ἐπέβλεψαν (looked favourably upon). Plutarch (*Caes.* 2) has τοῖς χρήμασιν ἐποφθαλμιῶντος, 'eyeing the money' (covetously), but that proves nothing for *ἐπιβλέπω*. *ἐπιβλέπω* usually takes either (a) an accus. with preposition of an object towards whom one looks, — εἰς ἡμᾶς Plato *Phaedr.* 63 A, ἐπὶ τὴν Θηβαίων πόλιν Demarch. or. 1 § 72 : or (b) a simple acc. of a thing which one mentally considers : as λόγους Plat. *Legg.* 811 D, ἀτυχίας, συμφορὰς Isocr. or. 1 §§ 21, 35. Are we warranted, then, in rendering, 'not looking jealously on the prosperity (ζήλω, or as Prof. Kennedy translates it, the aspiring hopes) and fortunes of the citizens'?

I take ζήλω as a dative of manner with ἐπέβλεπεν. Thebans viewed Oedipus, not with jealousy, but with ζήλος, i.e. with a sense that he was the type of perfect good fortune, the highest model for aspiring effort. ζήλος is felt by one who is impelled to lift himself towards the level of a superior ; φθόνος, by one who would depress that superior to his own ; when they are mentioned together, it is because baffled ζήλος often breeds φθόνος : Plat. *Menex.* 242 A πρῶτον μὲν ζήλος, ἀπὸ δὲ ζήλου φθόνος. Cf. Eur. *Suppl.* 176 ff. σοφὸν δὲ πενίαν τ' εἰσορᾶν τὸν ὄλβιον, | πένητά τ' εἰς τοὺς πλουσίους ἀποβλέπειν | ζηλοῦνθ', ἢν' αὐτὸν χρημάτων ἔρως ἔχῃ, i.e. that his ζήλος of the prosperous man may spur him to honourable exertion. The chief reason for preferring οὐ...ταῖς τύχαις to Musgrave's οὐ...τῆς τύχης is that the latter is so much further from the MSS. : the usage of ἐπιβλέπειν also favours the former. The reading of the MSS., ὅστις...καὶ τύχαις ἐπιβλέπων, is nonsense. We cannot *supply* ἦν with the participle.

Prof. Kennedy, reading ὥς τις, renders : 'mighty man he was, for one who never eyed jealously the aspiring hopes and fortunes of the citizens' : i.e. he was as powerful as a τύραννος could be who refrained from jealously suppressing all eminence near him. This version raises the question noticed above—as to whether ἐπιβλέπων would have been used, without any addition, in the sense of *invidens*. As regards the sense, we scarcely seem to need here a clause which qualifies and restricts the former *might* of Oedipus, even though this clause at the same time implies a tribute to his moral greatness.



# INDICES.

## I. GREEK.

The number denotes the verse, in the *note* on which the word or matter is illustrated. When the reference is to the critical note, *cr.* is added to the number. When the reference is to a *page*, *p.* is prefixed to the number. )( means, 'as distinguished from.'

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